

FOR IMMEDIATE RELEASE
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"IMAGE RANGING/SOUND NAVIGATION"
MONTHLY SCREENING SERIES OF NEW WORKS
FROM THE FILM-MAKERS' COOPERATIVE

On January 26, Film-Makers' Cooperative/New American Cinema Group, Inc., will host "Image Ranging/Sound Navigation" a monthly screening series of its new film and videotape acquisitions. The series will take place at 7:00pm and 9:00pm in the Maya Deren Theatre at the Anthology Film Archives, 32-34 Second Avenue, in New York City. Admission is \$5 to the public and \$3 for members of Film-Makers' Cooperative.

The first season will feature works by such new and established artists as Gary Adelstein, Lorelei Alano, Nestor Almendros, Bruce Baille, Gordon Ball, Stan Brakhage, Emily Breer, Tony Cokes, Frank V. Gaide, Larry Gottheim, Vincent Grenier, Iman Hameen, Piero Heliczer, Takahiko Iimura, Art Jones, Karl Kels, Lewis Klahr, Richard Kostelanetz, Roland Kruger, Saul Levine, Albert Marshall, Heather McAdams, Chitra Neogy-Tezak, Tati Nugyen, Michael Schell, Nancy Seymour, Michael Snow, Alonzo Speight, Willard Van Dyke, Michael Wallin, Dan Walworth, Jud Yalkut, and Andre Zdravic.

The aim of "Image Ranging/Sound Navigation" is two-fold: to provide a forum for programmers, curators, scholars and filmmakers to view and discuss new films and videotapes as they become available, outside of strict curatorial frameworks. Also, as women and people of color increasingly become involved in independent film and video making, changing the definition of oppositional cinema, "Image Ranging/Sound Navigation" will provide a context for these works to be discussed as art as well.

The Film-Makers' Cooperative was founded in 1962 by a small number of independent filmmakers who identified their work as "underground" or "avant-garde" film, or as "New American Cinema." The filmmakers who joined in the 28 years that followed, in one way or another, identified with this original position. To the extent that the works in the collection have a common stance, it is their opposition to the limits -- cultural, political, aesthetic -- that the commercial film and TV industry places on the moving picture medium. Today, the FMC maintains a collection of over 3,000 works from 20 countries, the largest non-profit distribution service in the U.S. and Canada.

This series is made possible in-part by grants from The Academy of Motion Picture Arts and Sciences, The MacArthur Foundation and The New York State Council on the Arts.

#

"IMAGE RANGING/SOUND NAVIGATION"
MONTHLY SCREENING SERIES OF NEW WORKS
FROM THE FILM-MAKERS' COOPERATIVE

at Anthology Film Archives

SAT., January 26, 1991

7:00

Program 1:

LORELEI ALANO

END OF THE BEGINNING (1989), color, Super 8, 5 min.

This film explores Philippino ritual, identity and estrangement through a poetic visual-narrative.

NESTOR ALMENDROS

THE MOUNT OF LUNA (1956), B&W, video, 7 min.

This film is an early experiment.

FIFTY-EIGHT/FIFTY-NINE (1958-59), B&W, video, 8 min.

New Year's Eve in Times Square.

LA TUMBA FRANCESA (1961), B&W, video, 8 min.

Ethnographic study of Haitians in Cuba.

GENTE EN LA PLAYA (1961), B&W, video, 12 min.

People on a Cuban Beach.

STAN BRAKHAGE

VISIONS IN MEDITATION #1 (1989-90), color, 16mm, 16 min.

Inspired by Gertrude Stein's "Stanzas in Meditation"; addend to FAUST 4.

EMILY BREER

BRUTE CHARM (1989), color, 16mm, 25 min.

Images of animals shot in Africa, combined with animation on an optical printer. A steady stream of conscious and unconscious visual choices loosely constructs a journey through the animal kingdom and thoughts developed around it.

TONY COKES

BLACK CELEBRATION (1988), B&W, video, 18 min.

Uses archival footage, narration, and deconstructive text to re-read "the commodity" through the riots and public lootings of the 60's.

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9:00

Program 2:

FRANK V. GAIDE

THE MEN'S ROOM (1988), color, 16mm, 11 min.

A story of a five year-old who goes into a public men's room, alone, for the first time in his life. Soon the room becomes the real star of the film and exists as a metaphor for the real world.

VINCENT GRENIER

I.D. (1988), B&W, 16mm, 56 min.

Human subjects and their verbal discourse, dealing with fleeting and shifting identity.

GORDON BALL

DO POZNANIA: CONVERSATIONS IN POLAND (1990), 16mm, 16 min.

Gives the viewer a personal glimpse of life in Poland immediately preceding the realization of glasnost within the past year.

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SAT., February 23, 1991

7:00

Program 3:

GARY ADLESTEIN

MORE ITALIAN PLACES (1989), Super 8, 12 min.

Contains: "Selinunte" (Greek ruins in Sicily); "Verona" (Giusti Gardens, the Adige, Piazza delle Erbe); "Bay of Naples" (with Vesuvio looming).

ST. TERESA (1983), 16mm, 4 1/2 min.

After Bernini's "Ecstasy"; shot in S.M. della Vittoria, Rome.

BRUCE BAILLE

QUIXOTE (1967), color, video, 45 min.

One year journey through the land of incessant progress, researching those sources which have given rise 20 years later to the essential question of -- survival!

STAN BRAKHAGE

THE THATCH OF NIGHT (1990), 16mm, 5 min.

"As a poem might be said to contain the night through a weave of words, so have I in this film attempted such a container with warp and woof of emblematic visions." --SB

SAUL LEVINE

PREVIEW (1989), Super 8, color, sound, 10-1/2 min.

Excerpts from performances for camera by Saul Levine, in various costumes and personae.

SUBMISSION, with Mark Lapore, (1989), Super 8, 8 min.

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9:00

Program 4:

LARRY GOTTHEIM

MACHETTE GILLETTE (1989), 16mm, 45 min.

Rapid, disjunctive images and sounds from aspects of life in the Dominican Republic -- a film dealing with representation itself, within ritual, within cinema, within history, within narrating.

IMAN HAMEEN

UNSPOKEN CONVERSATION (1988), 16mm, 24 min.

About a woman married to a "jazz drummer". She returns to college to find her place in the world. When she finds it, her personal desires and the "jazz" world attempt to mesh.

STAN BRAKHAGE

CITY STREAMING (1990), color, 16 mm, 18 min.

Made in Toronto, in memoriam, so to speak--a memory piece, a "piecing together" of the experience of living there.

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SAT., March 16, 1991

7:00

Program 5:

PIERO HELICZER

THE AUTUMN FEAST, 16mm, sound, B&W, 14 min.

Piero celebrates Guy Fawkes in his own way inviting the dress shop dummies in his house for a party.

BESSIE SMITH, 16mm, color, 6 min.

"Which religion is the true one? None of them."

DIRT, 16mm, color, 12 min.

"From all the new movies, DIRT touched me deepest."--Jonas Mekes.

SAUL LEVINE

ABRENNEN SOLL COLUMBUSN MEDINA (1985), Super 8, color, 10 min.

NOTES AFTER LONG SILENCE (1989), Super 8, color, 15 min.

Images and sound drawn from soap operas, construction sites, child play, adult play, war newreels. B.B. King, Ronald Reagan, William Wellman, Caroline Avery all appear in the film.

ALBERT MARSHALL

SUPPOSITIONS ON HISTORY (1987), video, color, 15 min.

"We are part of a greater whole steeped in myth and tradition that has accompanied cultures throughout time, and no matter how acculturated or sophisticated we feel our lives have become, it is the innate which acts as the beacon of our being."

HEATHER McADAMS

LUV SUX AND THEN YOU DIE (1989), 16mm, color, 4 1/2 min.

A scratch film set to music by J.J. Cale.

MR. GLENN W. TURNER (1990), 16mm, color, 9 min.

"One of my funniest films to date." --HM

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SAT., March 16, 1991

9:15

Program 6:

TAKAHIKO IIMURA

MA: A JAPANESE CONCEPT, video, 40 min.

MA (INTERVALS) (1977), video, 40 min.

An introduction to a classic Japanese garden and the concept of MA.

MA: SPACE/TIME IN THE GARDEN OF RYOAN-JI (1989), 16 min.

Consisted of black and clear spacings and a line between them.

KARL KELS

KARL KELS (1981-1987), 16mm, color, 22 min.

1) The sluice film, 2) The haystack film, 3) The vapour trail film, and
4) The rhinoceros film.

LEWIS KLAHR

TALES OF THE FORGOTTEN FUTURE: THE MORNING FILMS (1988),

Super 8, B&W, 35 min.

Though deeply steeped in the lavender atmospheres of B-movie melodramas, comic books, encyclopedias, and dictionary illustrations, this new series of paper cut-out animations have a style all their own.

"IMAGE-RANGING/SOUND NAVIGATION"
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SAT., April 27, 1991

7:00

Program 7:

NESTOR ALMENDROS

LA GERE (1965), B&W, 20 min.

People in a Paris train station, a city symphony in miniature.

PIERO HELICZER

HARUNOBU, Super 8, color, 5 min.

Made in Paris. "Sends us spinning into the street--undone and toothless." -- Jack Smith

THE SOAP OPERA, 16mm, B&W, 13 min.

"Hip evenings at the Bijou as jet-setters smuggled friends into screenings to watch each other." -- Variety

RICHARD KOSTELANETZ

A BERLIN LOST (1984), 16mm, color, 21 min.

In this subtle visual history, the Cemetery and its evocative gravestones become an archaeological window into a Berlin that, alas, no longer exists.

ROLAND KRUGER

DUSSELDORF 84/85 (1985), Super 8, color 29 min.

"Visual trip through a German city."

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9:00

Program 8:

TATI NUGYEN

BERLIN EAST/WEST: FOR A REFUGEE (1989), 16mm, color 10 min.

FRANKFURT 1989: COOKING WITH KUBELKA (1989), 16mm, color, 10 min.

In 1975, the director was airlifted from her native Saigon, torn from her homeland by the war that had divided her country. These two short films express the alienation she felt during her years as a refugee in America.

MICHAEL SCHELL

EARLY SEASON (1989), video, color, 3 1/2" min.

Images filmed outdoors are combined with a collage of sounds recorded indoors. The resulting tableau alludes to the pastoral connotations of springtime.

MEA CULPA: HOMAGE TO STANLEY MILGRAM (1933-1984)
(1989), video, color, 15 min.

"The result of my reflections on Arendt's and Milgram's concept of the 'banality of evil' the sense of obligation and duty that impels normal people to participate in aggressive behavior." --MS

NANCY SEYMOUR

CLE(I)O (1988), 16mm, B&W, 3 min.

Cleo, the name of one of the people whose image appears in the film. Clio, the muse of history, and, as I found out late, the name of the prizes the advertising industry awards itself each year.

POPULAR MOVEMENT QUE HACE IS SOMBRA? (1989), 16 mm, B&W, 13 min.

Who are you?... Where are you going?... What are you doing here? Red coffee, blue indigo, yellow maze. Don't stand there/...pens, pencils, medical supplies. They'll see your shadow.

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9:00

Program 8:

MICHAEL SNOW

SEE YOU LATER/AU REVOIR (1990), 16mm, color, 18 min.

Plot: a man leaves the office. The image shows a staged, formally complete common event.

MICHAEL WALLIN

DECODINGS (1988), 16mm, B&W, 15 min.

Using found footage from educational and scientific films -- black and white images which have the apparent solidity of a 1950's Buick -- Wallin has made what he calls "psycho-sexual emotional portrait" of himself.

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SAT., May 25, 1991

7:00

Program 9:

TAKAHIKO IIMURA

CONCEPT TAPES (1975-87), video, 48 mins.

Featuring CAMERA, MONITOR, FRAME; OBSERVER/OBSERVED;
OBSERVER/OBSERVED/OBSERVER; TALKING TO MYSELF; DOUBLE IDENTITY; NEW YORK
HOTSPRING; TALKING TO MYSELF AT PS1; DOUBLE PORTRAIT; I LOVE YOU.

MICHAEL SCHELL

HIGHER LAWS (1990), video, color, 11 min.

Scores of scientists, Einstein and Poincare' among them, have emphasized the
aesthetic relationship between scientist and subject matter, declaring the
need for beauty and elegance in any formula or theory.

LINGERING EPIPHANY (1990), video, color, 11 min.

A portrait of deserts: Mohave, the slums, the Cross and the quiet mind.

ANDRE ZDRAVIC

RESTLESS (1987), 16mm, color, 12 min.

Iceland, where this film was shot in 1985, is in a state of continuing
creation which manifests itself in hot springs, steam eruptions and geysers.

ALEXIS KRASILOVSKY

WHAT MEMPHIS NEEDS (1991), video, 5 mins. 40 sec.

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Sat., May 25, 1991

9:00

Program 10:

FRUTO CORRE

WORKS OF WARAY WARAY (1990), video, B&W, 5 min.

GEORGE CHASE

FACTORY (1989), video, 2.3 min.

TONY COKES/DONAL TRAMMEL

FADE TO BLACK (1990), video, color, 33 min.

ART JONES

KNOW YOUR ENEMY (1990), video, color, 27 min.

ALONZO R. SPEIGHT

DEFT CHANGES (1990), video, color, 18 min.

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SAT., June 22, 1991

7:00

Program 11:

CHITRA NEOGY-TEZAK

WOMAN-SELF (1988), video, color, 25 min.

SCANDINAVIAN LANGUAGE INSTITUTE

NORWEGIAN HARVEST (1990), video, color, 38 min.

PHILIP MALLORY JONES

FOOTPRINTS (1990), video, color, 5 min.

DREAMKEEPER (1990), video, color, 5 min.

"IMAGE RANGING/SOUND NAVIGATION"
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SAT., June 22, 1991

9:15

Program 12:

SAUL LEVINE

SALT OF THE SEA, 16mm, silent.

MEMORIAL DAY, 16mm, silent.

QUEEN OF THE NIGHT, 16mm, silent.

CHARLES LEVINE

STEPS, 16mm.

The Museum of Modern Art Department of Film

FAF at 15:

Film Arts Foundation, San Francisco

June 7
to
July 7



Clockwise, starting from top left:
David Weissman's *Song from an Angel*, Rick Schmidt's *Morgan's Cake*, Robert Epstein & Richard Schmiechen's *The Times of Harvey Milk*, Daniel Geller & Dana Goldfine's *Isadora Duncan: Movement from the Soul*, and Trinh T. Minh-ha's *Naked Spaces: Living Is Round*.

In 1991 Film Arts Foundation is 15 years old. The organization that began, as we are fond of recalling, on a living room floor occupied by ten desperate filmmakers, has grown into a numerous and diverse community of media artists centered in the San Francisco Bay Area, but whose reach extends around the globe. The desperate ten of 1976 have become the nearly 2,000 independent film and videomakers who comprise FAF today.

In that time, indie filmmaking probably has not gotten much less desperate. Perhaps it has gotten even more desperate—rife with economic folly and artistic adventure—as the stakes have gotten higher. The 1976 ten might have felt triumphant to acquire a single flatbed they could share. In 1991, FAF members want to reshape television, reform narrative



Top left: Ed Jones' *Nine Years Behind the Wheel*; top right: Daniel Keller & Joe McDonald's *Vietnam Experience*. Continuing top to bottom: Diane Kitchen's *Before We Knew Nothing*, Jerry Barrish's *Shuttlecock*, and the late John Chapman in the field filming *Nicaragua 1979: Scenes of the Revolution*.

cinema, extend experimentation into new means of image-making, critique the historical canon, diversify the points of view available to audiences, and give back to those audiences some authentic power of choice and evaluation—some means of knowing the world and themselves in a way not confined by the dictates of mass commercial entertainment. A fellow named David, who had his own giant problem with philistinism, comes to mind. But if indies decidedly will not claim to have God on their side, through organizations like FAF they do have the resources of their own unity, the die-hard determination of their collective will, and a milieu that nurtures iconoclasm and innovation—not to mention having more than a few flatbeds.

The FAF story is a striking one. When new or would-be members encounter a staff person in the hall, asking which office is FAF's, typically we point to the appropriate door and, with Dante, exhort the seeker to give up all hope when he or she passes that portal. And they do come through the door, year after year, in the process turning out a dazzling array of works that take us into virtually every corner of the world and of the psyche. At the same time, these films and videotapes have made the Bay Area, with its distinctive cultural *sturm und drang*, a vital starpoint on the geo-tele-cranial map of the planet.

Of course, in this story there are the much-deserved Oscars and Emmies, the big foundation grants and fellowships, the occasional commercial scores for the break-out documentary or low-budget feature—all the ways in which mainstream media must recognize the off-Hollywood underground from which it is constantly receiving revivifying gusts of fresh air. But those recognitions only hint at the true wealth of a community that just can't stop making those moving pictures.

Independent film and video-making at FAF is an on-going experiment in artistic form and technical means. It is an extraordinary legacy of social engagement, a high commitment to seeing the struggle through, and a low regard for material rewards. It is a choir of voices

otherwise suppressed, a catalogue of revelations too unusual, too fantastic, or too intimate for the usual venues, and a wickedly funny running commentary on the dominant cultural forms from which it imaginatively distinguishes itself.

In honor of this 15-year high point of organizational adolescence—really in honor of the still growing community it represents—The Museum of Modern Art in New York is staging a special, month-long tribute to "FAF at 15." MoMA's assistant curator Jytte Jensen and coordinator of film exhibitions Laurence Kardish, in association with FAF exhibition coordinator Robert Hawk, have put together a series of 25 programs of 87 films and tapes associated with FAF in its 15-year history.

According to Hawk, the collaboration with MoMA was "highly exciting and enjoyable" but the curatorial challenge was daunting. "We could have put together another 25 programs," commented Hawk, "and inevitably there are both artists and works whose absence is obvious to anyone who knows Bay Area independent film and video. But this series is necessarily representative not inclusive...an introduction to West Coast work, not a conclusive roster. Clearly, the tribute is to the whole community and not just to those whose works are in the programs."

Said Kardish: "I don't know much about the workings of FAF, but I do know it must be one remarkable organization...seems every independent film or video of significance from the West Coast carries in its credit...some warm note of acknowledgment to it."

The film and videomakers of FAF thank MoMA for the distinctive honor of this tribute. To all our friends and colleagues across the continent, we say, "Salut New York!"

—Robert Anbian

Robert Anbian is a poet and the editor of FAF's monthly newsletter, Release Print, where this article first appeared.



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Following is a full schedule of the MoMA programs:

□ Friday, June 7, 3 p.m. & Saturday, June 29, 5 p.m.

"FOUND FOOTAGE"

- Valse Triste* (1977) Bruce Conner /5 mins.
- Life in the Time of the Roosevelts* (1990) Jack Farrell / 28 mins.
- Winterwheat* (1989) Mark Street /8 mins.
- Step Off a Ten Foot Platform With Your Clothes On* (1990) Scott Miller /7 mins.
- Futility* (1989) Greta Snider /8 mins.
- Short of Breath* (1990) Jay Rosenblatt /10 mins.
- Decodings* (1988) Michael Wallin /15 mins.

□ Friday, June 7, 6 p.m. & Sunday, June 30, 2:30 p.m.

- Balances* (1980) Whitney Green /10 mins.
- Ballet Frenetic* (1989) Seth Olitsky /6 mins.
- 29 Effeminate Gestures* (1989) Tim Boxell /8 mins.
- Isadora Duncan: Movement From the Soul* (1988) Daniel Geller & Dayna Goldfine /58 mins.

□ Saturday, June 8, 2:30 p.m. & Tuesday, June 25, 6 p.m.

- Reaching For the Trigger* (1986) David Michalak /6 mins.
- Lou Harrison: "Cherish, Conserve, Consider, Create"* (1986) Eric Marin /28 mins.
- Portrait of Imogen* (1987) Meg Partridge /28 mins.
- Places for the Soul: The Architecture of Christopher Alexander* (1990) Ruth Landy /29 mins.

□ Saturday, June 8, 5 p.m. & Friday, July 5, 3 p.m.

"STREET SCENES"

- Street Scenes* (1986) Richard Schatzman /6 mins.
- Deconstruction Sight* (1990) Dominic Angerame /13 mins.
- 4681* (1984) Tim Blaskovich /3 mins.
- How Do You Like the Bowery?* (1963) Daniel Halas & Alan Raymond /15 mins.
- Nine Years Behind the Wheel* (1986) Edward Jones /45 mins.

□ Sunday, June 9, 2:30 p.m.

- In the Shadow of the Stars* (1990) Irving Saraf & Allie Light /93 mins.

Continued

□ Sunday, June 9, 5 p.m. & Tuesday, June 25, 3 p.m.

"WHAT ARE WE FIGHTING FOR?"
Making the News Fit (1986) Beth Sanders /28 mins.

Vietnam Experience (1987) Daniel Keller & Joe McDonald /29 mins.

RocketKitKongoKit (1986) Craig Baldwin /30 mins.

□ Monday, June 10, 3 p.m. & Saturday, June 22, 5 p.m.

Something Old, Something New (1989) Stuart Perkin /7 mins.

Where the Heart Roams (1987) George Csicsery /81 mins.

□ Tuesday, June 11, 3 p.m. & Friday, June 21, 6 p.m.

"SCOTT BARTLETT TRIBUTE"

Offon (1968) /10 mins.

Stand Up and Be Counted (1969) with Freude Bartlett /3 mins.

Lovemaking (1971/86) /9 mins.

Medina (1972) /15 mins.

1970 (1972) /30 mins.

Sound of One (1976) /12 mins.

□ Tuesday, June 11, 6 p.m.

Getting at the Underworld (1990) Marian Wallace /5 mins.

Shuttlecock (1989) Jerry Barrish /85 mins.

□ Friday, June 14, 3 p.m. & Sunday, June 23, 5 p.m.

Walls in the Woods (1989) Sal Giammona /8 mins.

Morgan's Cake (1988) Rick Schmidt /87 mins.

□ Friday, June 14, 6 p.m. & Monday, June 24, 3 p.m.

Naked Spaces: Living is Round (1985) Trinh T. Minh-ha /134 mins.

□ Saturday, June 15, 2:30 p.m. & Tuesday, July 2, 3 p.m.

Unity (1978) Marc Huestis /15 mins.

The Times of Harvey Milk (1984) Robert Epstein & Richard Schmiechen /87 mins.

□ Saturday, June 15, 5 p.m.

Longshoremen and Automation: The Changing Face of the Waterfront (1986) Berry Minott, Doug Weihnacht /29 min.

Forever Activists! Stories from the Veterans of the Abraham Lincoln Brigade (1990) Judith Montell /59 mins.

□ Sunday, June 16, 2:30 p.m. & Monday, July 1, 3 p.m.

Juan Felix Sanchez (1982) Calogero Salvo /27 mins.

Boneshop of the Heart: Folk Offerings from the American South (1990) Scott Crocker & Toshiaki Ozawa /50 mins.

□ Sunday, June 16, 5 p.m. & Friday, June 28, 3 p.m.

Manic Denial (1989) Hal Rucker /10 mins.

Dark Circle (1982) Judy Irving, Chris Beaver & Ruth Landy /81 mins.

□ Monday, June 17, 3 p.m. & Saturday, June 22, 2:30 p.m.

Restless (1987) Andrej Zdravic /12 mins.

Before We Knew Nothing (1988) Diane Kitchen /62 mins.

□ Monday, June 17, 6 p.m. & Sunday, June 30, 2:30 p.m.

Sewing Woman (1983) Arthur Dong /14 mins.

Jude (1982) Drew Klausner /15 mins.

Las Madres: The Mothers of the Plaza de Mayo (1985) Susana Muñoz & Lourdes

Portillo /58 mins.

□ Tuesday, June 18, 3 p.m. & Saturday, July 6, 5 p.m.

"LOOKING BACK: Stages in Our Lives"
Heart Like a Little Fist (1985) Ted White /6 mins.

In All Charity (1986) Cathy Levine /8 mins.

So, You Want to Be Popular? (1988) Jeanne C. Finley /19 mins.

Final Solutions (1990) Jerry Tartaglia /10 mins.

Breaking Ground (1990) Lisa Austin /12 mins.

Working Class Chronicle (1985) Jack Walsh /42 mins.

□ Tuesday, June 18, 6 p.m. & Saturday, July 6, 2:30 p.m.

Mirror, Mirror: Women and Age in Popular Culture (1987) Eileen Flanagan /10 mins.

Metamorphosis: Man Into Woman (1989) Claudia Hoover & Lisa Leeman /58 mins.

□ Friday, June 21, 3 p.m. & Saturday, June 29, 2:30 p.m.

Dimwit's Day (1989) Luke Jaeger /8 mins.
The Day After Trinity (1980) Jon Else /88 mins.

□ Sunday, June 23, 2:30 p.m. & Friday, June 28, 6 p.m.

"THAT'S ANIMATION!"

Arcata Brain Closet (1988) Steven Vander Meer /9 mins.

Island Zoetrope (1986) Al Hernandez /8 mins.

Out (1988) Tom Young /4 mins.

They Brought Their Own Coffee (1990) Alex Prisadsky /9 mins.

Dreamdoodle (1981) Sam Comstock /3 mins.

Earthskin (1984) Christopher Wood /7 mins.

The Blue Room (1988) Cindy Canejo /10 mins.

Common Loss (1979) Doug Haynes /15 mins.

□ Monday, June 24, 6 p.m.

Nicaragua 1979: Scenes of the Revolution (1980) John Chapman /30 mins.

Maria's Story (1990) Pamela Cohen, Catherine Ryan & Monona Wali /53 mins.

□ Monday, July 1, 6 p.m. & Sunday, July 7, 5 p.m.

"GOING PLACES"

In Order: An American Adventure Story (1988) Jacalyn (Jac) White /8 mins.

Putting Up the Pickles (1981) Yasha & Carrie Aginsky /29 mins.

(de)Raillery (1989) Jakub Kalousek /11 mins.

Both at Once (1988) Sylvie Carnot /10 mins.

sight unseen: a travelog (1990) Jonathan Robinson /30 mins.

□ Tuesday, July 2, 3 p.m. & Sunday, July 7, 2:30 p.m.

"MATTERS OF LIFE AND DEATH"
At Home in the Real World (1988) Sue Marcoux /4 mins.

Wrong Place, Wrong Time (1987) John Haptas & Kristine Samuelson /9 mins.

Optic Nerve (1987) Barbara Hammer /16 mins.

Song from an Angel (1988) David Weissman /5 mins.

Living With AIDS (1986) Tina DiFelicianantonio /25 mins.

Tribute (1986) William Farley /7 mins.

Samsara: Death and Rebirth in Cambodia (1989) Ellen Bruno /28 mins.

□ Friday, July 5, 6 p.m.

"KINDRED SPIRITS"

Adventures of Jimmy (1950) James Broughton /11 mins.

Testament (1974) James Broughton /20 mins.

Fly Me to the Moon (1975) Curt McDowell /7 mins.

A Reason to Live (1976) George Kuchar /30 mins.

Confessions (1971) Curt McDowell /16 mins.



Die ersten Meisterwerke des Found Footage Films stammen aus den dreißiger Jahren. Seit damals ist Found Footage das künstlerische Forum angewandter Filmkritik. Das Festival stellt beides vor: die Geschichte und Entwicklung von Found Footage ebenso wie seine heutige, aktuelle Bedeutung.

Das gesamte Programm ist auf elf Blöcke verteilt, von denen jeder ein inhaltliches oder formales Zentrum hat. Die meisten dieser Blöcke werden zweimal gezeigt.

Den Schwerpunkt in der Länderauswahl bilden die USA.

Vor allem im letzten Jahrzehnt sind nirgendwo so viele "Second Hand" - Filme entstanden und populär geworden wie in den Vereinigten Staaten.

Die Kuratorin der Chicago Filmmakers, Ines Sommer, wird die Produktion von 1980 bis 1990 in drei eigenen Blöcken vorstellen: Geschichte, Sexualität und Macht in radikal-privater Aneignung und Interpretation.

Innerhalb des Programms sind auch personale Schwerpunkte gesetzt.

Dem amerikanischen Pionier und Meister des Collage-Films, **Bruce Conner**, ist eine komplette Retrospektive gewidmet. Österreichischer Provenience sind die intensiven "Eindringungen", die **Dietmar Brehm** an seinem Ausgangsmaterial vornimmt, ob das nun Urlaubs- oder Pornofilme sind.

Auch die Französin **Cécile Fontaine** ist mit einer Werkschau vertreten.

Sie ist Spezialistin für Materialbearbeitung, badet die Filme in Säuren, trennt ihre Farbschichten, collagiert mehrere Filme übereinander, um nur ein paar Techniken zu nennen. Was bei ihr hand-made ist, sind beim Kanadier **David Rimmer** aufwendige Kopiertechniken, die eine Farb- und Formenwelt wie unterm Mikroskop enthüllen. Vier Filme werden von Rimmer zu sehen sein.

Eigens hingewiesen sei auf zwei allzu selten gezeigte Klassiker.

Tom, Tom, the Pipers Son von **Ken Jacobs**, der aus dem gleichnamigen Kurzfilm von 1905 eine zweistündige Reise des Blicks in vormals ungesehene visuelle Landschaften gezaubert hat. Und der italienische Film *La Verifica Incerta*, eine surrealistische Expedition durch die Orte, Zeiten und Menschen hunderter Hollywoodfilme.

Handfest und real dagegen die wüsten Propagandaparodien der russischen Brüder **Aleinikov**, Filme aus dem sowjetischen Underground der achtziger Jahre.

Als Wegweiser durch die filmische Fülle des Festivals erscheint ein zwanzigseitiges Programmheft des Stadtkinos sowie eine Found Footage Sondernummer der Filmzeitschrift **blimp**, die ebenfalls im Stadtkino erhältlich ist.

FOUND FOOTAGE

Filme aus gefundenem Material

Im Stadtkino
Am Schwarzenbergplatz ☎ 72 62 76

Samstag, 1. Juni 1991 bis Sonntag, 9. Juni 1991

Täglich um 19.00 und 21.00 Uhr

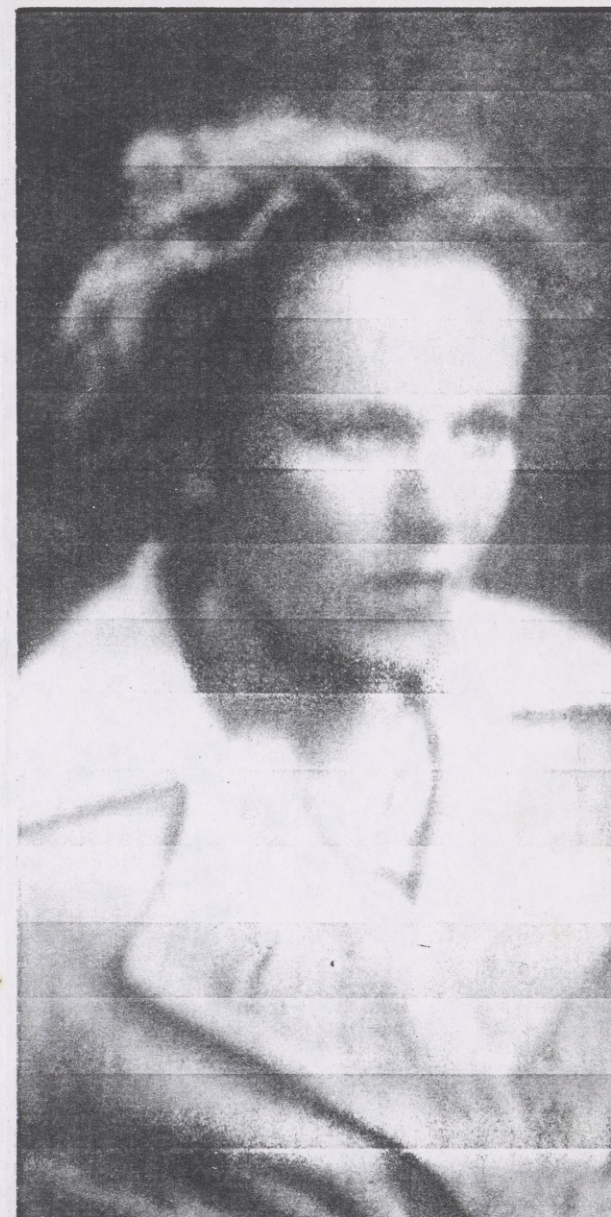
Treibjagd im Archiv
Die Subversion der Normen
Second Hand Sex
Das Zweite Gesicht
Death and the Self
Bruce Conner
Metamorphosen im Material
Sexual Politics
Pornoverwesung
Pirates of Representation
Die Unschuld des Frühen -
Die Erlösung Hollywoods

Footage ist das englische Fachwort für Filmmaterial.
Found Footage bezeichnet Filme, die aus den Bildern anderer Filme hergestellt sind.

88 Filme aus 11 Ländern zeigt das **Stadtkino** in einem Festival des Found Footage Films.

Humorvoll und ironisch zerlegen die Piraten des Films die herrschende Bilderwelt, um ihre Inhalte und Ideologien neu sichtbar zu machen.

Spielfilme, Dokumentar- und Lehrfilme, Amateuraufnahmen, Werbespots - nichts, was sich je auf einer Leinwand bewegt hat, ist vor ihrem Zugriff sicher.



» **FOUND FOOTAGE**

FILME

AUS GEFUNDENEM MATERIAL

1. BIS 9. JUNI 1991

TÄGLICH UM 19 UND 21 UHR

IM STADTKINO WIEN

» FOUND FOOTAGE «

FILME AUS GEFUNDENEM MATERIAL

Samstag, 1. Juni 1991

● 19.00 Uhr

Bruce Conner Retrospektive

A Movie / USA 1957 / 12 Min.
Cosmic Ray / USA 1961 / 4 Min.
Looking For Mushrooms / USA 1961 - 67 / 3 Min.
Report / USA 1963 - 67 / 13 Min.
Ten Second Film / USA 1965 / 10 Sek.
Vivian / USA 1965 / 3 Min.
The White Rose / USA 1967 / 7 Min.
Permian Strata / USA 1969 / 4 Min.
Marilyn Times Five / USA 1968 - 73 / 13 Min.
Take The 5:10 To Dreamland / USA 1976 / 5 : 10 Min.
Crossroads / USA 1976 / 36 Min.
Vaise Triste / USA 1977 / 5 Min.
Mongoloid / USA 1978 / 4 Min.
America Is Waiting / USA 1981 / 3,5 Min.

● 21.00 Uhr

Death and the Self

(Präsentiert von Ines Sommer, Chicago)

Robert Arnold / **Getting Out** / USA 1990 / 3 Min.
 Mary Filippo / **Who Do You Think You Are** / USA 1987 / 11 Min.
 Jay Rosenblatt / **Short of Breath** / USA 1990 / 10 Min.
 William Farley / **Tribute** / USA 1986 / 7 Min.
 Stan Brakhage / **Murder Psalm** / USA 1981 / 17 Min.
 Phil Solomon / **The Secret Garden** / USA 1986 / 11 Min.
 Barbara Hammer / **Sanctus** / USA 1990 / 19 Min.

Sonntag, 2. Juni 1991

● 19.00 Uhr

Pirates of Representation

(Präsentiert von Ines Sommer, Chicago)

Fred Marx / **House of UnAmerican Activities** / USA 1983 / 16 Min.
 Daniel Eisenberg / **Displaced Person** / USA 1981 / 11 Min.
 Alan Berliner / **Myth in the Electric Age** / USA 1981 / 8 Min.
 Laurie Dunphy / **A Western** / USA 1987 / 9 Min.
 Heather McAdams / **Mr. Glenn W. Turner** / USA 1989 / 10 Min.
 Craig Baldwin / **RocketKitKongoKit** / USA 1986 / 30 Min.

● 21.00 Uhr

Second Hand Sex

Standish Lawder / **Dangling Participle** / USA 1970 / 17 Min.
 Ken Jacobs / **The Doctors Dream** / USA 1979 / 25 Min.
 Matthias Müller / **Home Stories** / D 1990 / 6 Min.
 David Rimmer / **Bricolage** / Can 1984 / 11 Min.
 David Rimmer / **As Seen On TV** / Can 1986 / 15 Min.
 Paul Sharits / **Epileptic Seizure Comparison** / USA 1976 / 30 Min.

Montag, 3. Juni 1991

● 19.00 Uhr

Metamorphosen im Material

Ladislav Galeta / **Two Times in One Space** / Yu 1976 - 79 / 12 Min.
 David Rimmer / **Variations on a Cellophane Wrapper** / Can 1970 / 8,5 Min.
 Malcolm Le Grice / **Berlin Horse** / GB 1970 / 9 Min.
 Malcolm Le Grice / **Little Dog For Roger** / GB 1967 / 13 Min.
 Caroline Avery / **Big Brother** / USA 1983 / 8 Min.
 Helmut Nickels / **Ohne Titel** / BRD 1976 - 77 / 4,5 Min.
 Guy Sherwin / **At the Academy** / GB 1974 / 5 Min.

Cécile Fontaine Special

Correspondance / F 1985 / 2 Min.
Golf Entretien / F 1984 / 9 Min.
Overeating / F 1984 / 3 Min.
Two Made For TV Films / F 1986 / 5 Min.
Cruises / F 1988 - 89 / 10 Min.
Stories / F 1989 / 7 Min.
Histoires Paralleles / F 1989 / 9 Min.

● 21.00 Uhr

Sexual Politics

(Präsentiert von Ines Sommer, Chicago)

Michael Wallin / **Decodings** / USA 1988 / 15 Min.
 Abigail Child / **Mayhem** / USA 1982 / 20 Min.
 Greta Snider / **Futility** / USA 1989 / 9 Min.
 C. Larry Roberts / **Strong Willed Women**
Subdue and Subjugate Reptiles / USA 1982 / 11 Min.
 Owen Land (George Landow) / **Film In Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc.** / USA 1965 - 66 / 4,5 Min.
 Lewis Klahr / **Her Fragrant Emulsion** / USA 1987 / 10 Min.
 Sharon Sandusky / **C'mon Babe** (Danke Schoen) / USA 1988 / 12 Min.

Dienstag, 4. Juni 1991

● 19.00 Uhr

Death and The Self

Programm wie
 Samstag, 1. Juni 1991, 21.00 Uhr

● 21.00 Uhr

Die Unschuld des Frühen - Die Erlösung Hollywoods

Ernie Gehr / **Eureka** / USA 1972 - 79 / 30 Min.
 Hollis Frampton / **Gloria!** / USA 1979 / 9,5 Min.
 Adrian Brunel / **Crossing The Great Sagrada** / GB 1931 / 15 Min.
 Guido Seeber / **Kipho** / D 1927 / 6 Min.
 Len Lye / **Trade Tatoo** / GB 1937 / 5 Min.
 Len Lye / **Rhythm** / GB 1957 / 1 Min.
 Alberto Griffi, Gianfranco Barucello / **La Verifica Incerta** / I 1962 / 45 Min.

Mittwoch, 5. Juni 1991

● 19.00 Uhr

Das zweite Gesicht

Ken Jacobs / **Tom, Tom, the Pipers Son** / USA 1969 / 110 Min.

● 21.00 Uhr

Metamorphosen im Material

Programm wie
 Montag, 3. Juni 1991, 19.00 Uhr

Donnerstag, 6. Juni 1991

● 19.00 Uhr

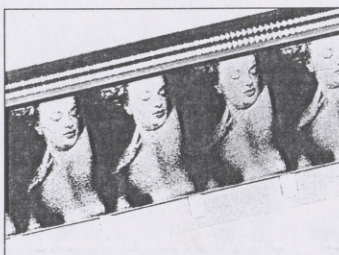
Pornoverwesung Dietmar Brehm Special

Color de Luxe / Ö 1986 / 10 Min.
Copenhagen / Ö 1987 / 6 Min.
Service / Ö 1988 / 7 Min.
Conversation / Ö 1989 / 5 Min.
Blickstück Rotfilm / Ö 1984 / 9 Min.
3's Company / Ö 1989 / 6 Min.
Perfect Day (2) / Ö 1988 / 6 Min.
The Murder Mystery / Ö 1987 - 88 / 20 Min.
Blickstück - B / Ö 1990 / 6 Min.
Pool / Ö 1990 / 4 Min.
Roter Morgen / Ö 1990 / 4 Min.

● 21.00 Uhr

Pirates of Representation

Programm wie
 Sonntag, 2. Juni 1991, 19.00 Uhr



▲▲
 Marilyn Times Five / Bruce Conner
 ▲
 Decodings / Michael Wallin

Freitag, 7. Juni 1991

● 19.00 Uhr

Die Subversion der Normen

(Diesen Block zeigen wir mit Unterstützung der GRÜNEN Bildungswerkstatt)

Henri Storck / **L'Histoire Du Tombeau Inconnu** / B 1931 / 10 Min.
 Gleb und Igor Aleinikov / **Metastazy** / UdSSR 1984 / 16 Min.
 Gleb und Igor Aleinikov / **Tractors** / UdSSR 1987 / 13 Min.
 Gustav Deutsch / **Adria** / Ö 1990 / 35 Min.
 Kurt Kren / **29-73: Ready Made** / Ö 1973 / 12 Min.
 Adrian Brunel / **Cut It Out** / GB 1935 / 19 Min.

● 21.00 Uhr

Bruce Conner Retrospektive

Programm wie
 Samstag, 1. Juni 1991, 19.00 Uhr

Samstag, 8. Juni 1991

● 19.00 Uhr

Sexual Politics

Programm wie
 Montag, 3. Juni 1991, 21.00 Uhr

● 21.00 Uhr

Treibjagd im Archiv

Maurice Lemaître / **Un Navet** / F 1976 / 31 Min.
 Caroline Avery / **Midweekend** / USA 1986 / 8 Min.
 Joseph Cornell / **Rose Hobart** / USA 1936 - 39 / 20 Min.
 David Rimmer / **The Dance** / Can 1970 / 5 Min.
 Maurice Lemaître / **The Song of Rio Jim** / F 1978 / 4 Min.
 Daniel Calderon / **L'Effet K.** / Ch 1987 / 12 Min.
 Xav-Ver Challupner, Johannes Rosenberger, Michael Palm / **Das Kind weint** / Ö 1987 / 333 Sek.
 Martin Arnold / **Pièce Touchée** / Ö 1989 / 16 Min.

Sonntag, 9. Juni 1991

● 19.00 Uhr

Second Hand Sex

Programm wie
 Sonntag, 2. Juni 1991, 21.00 Uhr

● 21.00 Uhr

Die Unschuld des Frühen -

Die Erlösung Hollywoods

Programm wie
 Dienstag, 4. Juni 1991, 21.00 Uhr



Ein gemeinsames Programm
 von SIXPACK FILM und Stadtkino
 Konzept und Organisation :

**AMERICAN AVANT-GARDE FILM AND
VIDEO PROGRAMS**

АМЕРИКАНСКИЙ АВАНГАРДНЫЙ ФИЛЬМ

curated by Abigail Child

**at the Gallery «Puskinskaya 10-10»
Saint Peterburg**

June 25, 26, 27 1993

This program was made possible in part through the generosity of the filmmakers, Larisa Ulitina, Paper Tiger Television, Electronic Arts Intermix, Mystic Fire Video and a Fulbright Fellowship from the Council for International Exchange of Scholars, Washington D.C.

Special thanks to Kevin Davies, Victor Mazin Olessia Tourkina and Oleg Povarov.

JUNE 25, 1993, 5 pm OPENING

RECYCLED WORLDS: PIRATES OF REPRESENTATION
ПЕРЕРАБОТАННЫЕ МИРЫ: ПИРАТЫ РЕПРЕЗЕНТАЦИИ

5 pm COMPILATION FILM:

10 Second Film, Bruce Connor, 10 sec.
Permian Strata, Bruce Connor, 4'
Mongoloid, Bruce Conner, 4'
America Is Waiting, Bruce Conner, 3'
A Movie, Bruce Conner, (1965) 12'
Scratchman 1, Heather McAdams (1981) 5'
Decodings, Michael Wallin (1988) 16'
Her Fragrant Emulsion, Lewis Klahr (1987) 10'
Displaced Person, Dan Eisenberg (1982) 13'
Futility, Greta Snider (1989) 9'
Who Do You Think You Are?, Mary Filippo (1987) 11'
Peace O' Mind, Mary Filippo (1983) 9'
Big Stick, Saul Levine (1972) 13'

7 pm VIDEO ART:

Free Society, Paul Garrin (1988) 5'
Wonder Woman, Dara Birnbaum (1982) 6'
Kiss The Girls, Dara Birnbaum, 7'
Kojak/Wang, Dara Birnbaum, 3'
Marx The Video, Laura Kipnis (1990) 27'

8 pm ABIGAIL CHILD: Small Retrospective

Perils, Abigail Child (1986) 5'
Mayhem, Abigail Child (1987) 20'
Mercy, Abigail Child (1989) 10'
from 8 MILLION, A. Child & Ikue Mori (1992) 25'

9 pm ANIMATION

Early Abstractions 1-5, 7, 10, Harry Smith (1941-57) 22'
Five O'clock Worlds, Lewis Klahr (1990) 29'
Recent Video Selections, Robert Breer (1970s-80s) 46'
Fluke, Emily Breer (1985) 7'
Spiral, Emily Breer (1987) 12'

11 pm CUT UPS

Kino Da, Henry Hills (1982) 2'
SSS, Henry Hills (1989) 5'
Gotham, Henry Hills & John Zorn (1990) 2'
Money, Henry Hills 15'
Towers Open Fire, William Burroughs 30'
Kayko, When Is She?, Mr. E. (1992) 17'

June 26, 1993 Saturday

HISTORY & DESIRE: THE PERSON IN THE WORLD
ИСТОРИЯ И ЖЕЛАНИЕ: ЧЕЛОВЕК В МИРЕ

12 pm MEKAS JOURNAL

He Stands In A Desert..., Jonas Mekas (1969-85) 150'

2 pm GEORGE KUCHAR: Small Retrospective

Hold Me While I'm Naked, George Kuchar (1966) 15'

Video Album 5: The Thursday People, Kuchar (1987) 60'

Weather Watch, Kuchar (1988) 25'

4 pm NEWSREELS & DIARIES

People's Cinema Newsreel, James Browne (1992) 11'

Crack Clouds Over Hell's Kitchen, Joan Jubela (1989) 17'

Preteens, Gimili Gavin (1991) 10'

A Knowledge They Cannot Lose, Nina Fonoroff (1990) 17'

Home Avenue, Jennifer Montgomery (1989) 17'

Sleepers, Mark LaPore (1989) 19'

Berlin Tourist Journal, Ken Kobland (1988) 19'

Notes After Long Silence, Saul Levine (1991) 22'

Sink or Swim, Su Friedrich (1991) 50'

7 pm VIDEO ESSAYS

I Do Not Know What It Is That I Am Like, Bill Viola 85'

Perfect Double, Ken Feingold 27'

9 pm SEXUALITY & GENDER POLITICS

Fuses, Carolee Schneemann (1967) 23'

Viet Flakes, C. Schneemann (1966) 15'

Hardcore Home Movie, Greta Snider (1989) 5'

Peggy and Fred in Hell, Leslie Thornton (1983) 20'

Peggy and Fred in Kansas, L. Thornton (1987) 10'

Something is seen but not heard, Keith Sanborn 6'

The Deadman, Peggy Ahwesh & Keith Sanborn (1989) 39'

11 pm HOMOSEXUAL DESIRE

Un Chant d'Amour, Jean Genet (1952) 30'

Ecce Homo, Jerry Tartaglia (1989) 7'

Meet Bradley Harrison Picklesimer, Heather MacAdams 33'

Remembrance, Jerry Tartaglia (1990) 5'

Razor Head, Tom Chomont (1984) 8'

L'Amour Fou, M. M. Serra (1992) 17'

June 27th, Sunday 1993

THE APPARENT DOCUMENT: TRUTH AND FICTION
ВЕРОЯТНЫЙ ДОКУМЕНТ: ИСТИНА И ЛОЖЬ

12 pm BEGINNINGS OF CINEMA VERITE

Salesman, Albert and David Maysles (1967) 90'

1:30 pm BLACK EXPERIENCE

PSA Burger King, Jeff Preiss (1991) 5'

Black Panther Newsreel, Newsreel Collective (1968) 15'

Eyes on the Prize, Part 1 (1988)

Blues According to Lightning Hopkins, Les Blank (1968) 42'

3:30 pm NEW QUESTIONS

Reassemblage, Trinh T. Minh-ha (1982) 40'

The Thin Blue Line, Errol Morris 105'

6 pm INSTITUTIONAL LIES

Atomic Cafe, Pierce & Kevin Rafferty, Jane Loader 90'

8 pm MEDIA MADNESS

RocketKitKongoKit, Craig Baldwin (1986) 30'

Joan Does Dynasty, Joan Braderman (1982) 27'

Operation Storm the Media, Paper Tiger TV (1986) 28'

Tribulation 99, Craig Baldwin (1991) 50'

10:30 pm SCIENCE FICTION FANTASY

Wax, or the Discovery of TV Among The Bees, David Blair (1991) 85'

ABIGAIL CHILD
303 EAST 8th STREET
NEW YORK, N.Y. 10009

January 1994

Dear Michael,

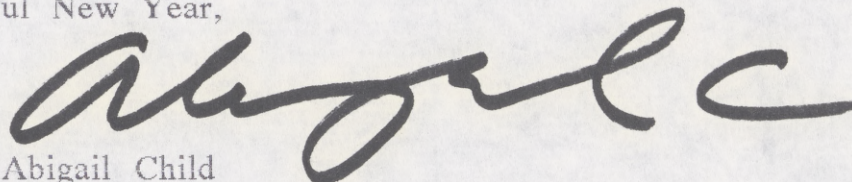
Happy New Year! After five months, I have resettled, picked up threads of work and art, and am now able to write to you all on the Russian programs. They were indeed a success and hopefully, seeds for the future.

During my two month stay, I lectured at the Institute of Kino Engineers to production and critical studies students (both genders, approximately 40), and curated three sets of programs: a weekend marathon at the cooperative gallery "*Puskinskaya 10-10*"; five programs as a Video Sidebar at the *St. Petersburg First Film Festival*; and several hours for *Subculture*, an alternative broadcast television show.

Enclosed you will find a copy of the program in which your work was included. Unless you requested otherwise, your tapes were left in Russia at either The Institute of Kino Engineers, (10 Ul. Pravda, St Petersburg) or with Victor Mazin, a local critic and editor (22/2-2 Shevchenko, St. Petersburg).

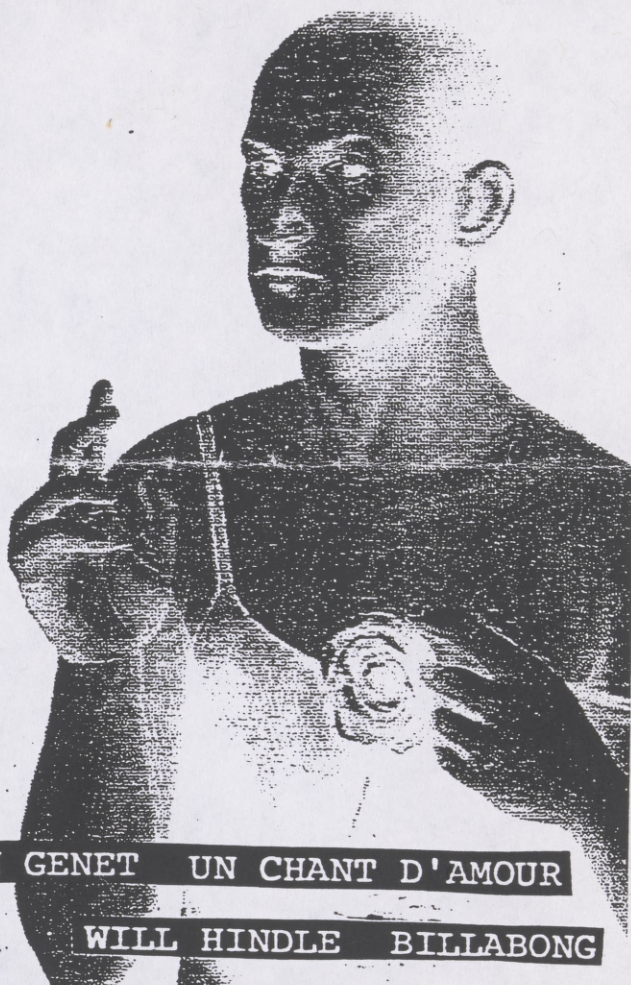
Both I and the Russians who saw the work thank you for your generosity and art. If you are going to Russia anytime in the future, please call me directly and I can give you names and phone numbers of people active in film and video locally. I am sure they would be eager to meet and assist you.

Sincerely, and with best wishes for a productive and peaceful New Year,

A handwritten signature in black ink, appearing to read 'Abigail Child', followed by a period.

Abigail Child
212-673-1608

BASEMENT FILMS



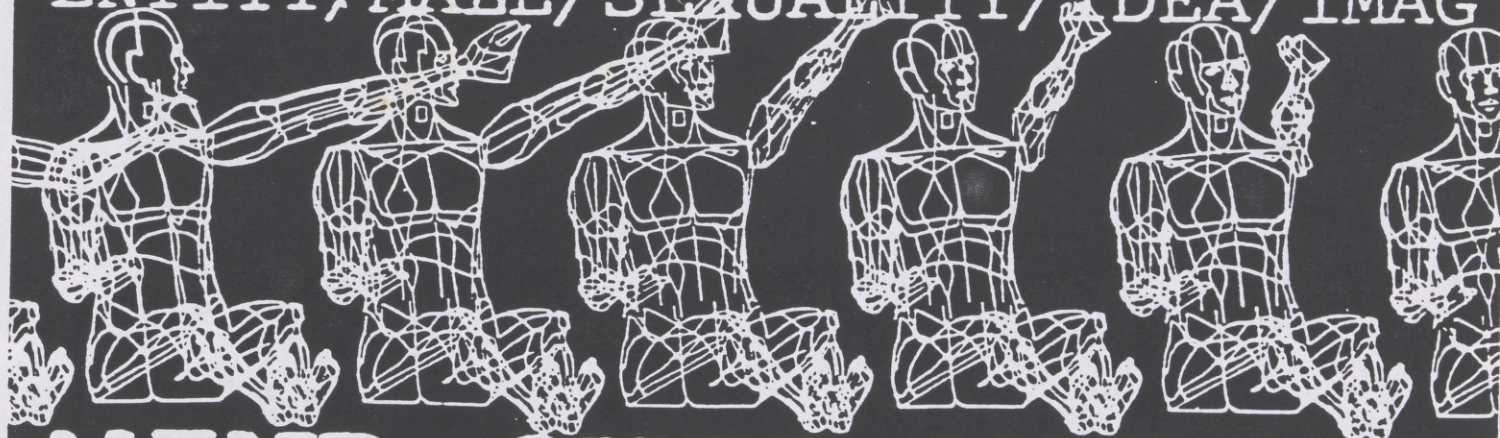
JEAN GENET UN CHANT D'AMOUR

WILL HINDLE BILLABONG

MICHAEL WALLIN DECODINGS

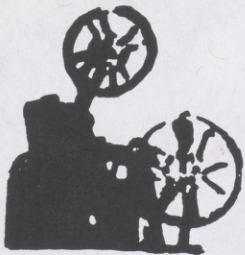
JEFFRY SKOLLER MALADY OF DEATH

YOU COULD CALL IT A TRAP OR A HOUSE
ENTITY/MALE/SEXUALITY/IDEA/IMAG



MIND OVER MATTER

1710 CENTRAL AVE. SE / SUN. APRIL 17th / 8:00 / \$4 DON.



#.@!..(\$3.21.94

BASEMENT FILMS

P.O.B. 7669, ABQ. NM 87194

Michael,

Enclosed is payment for DECODINGS \$30 and UN CHANT D'AMOUR \$75. The screening is Sunday April 17th at Mind Over Matter, a local book store that donates use of their space for us to hang our screen. I've enclosed a flyer which we will begin distributing as soon as we get a final confirmation on MALADY OF DEATH.... You may notice that we switched Will Hindle's WATERSMITH for his BILLABONG which we had to do to cut back on running time and cost since Jeff's film is 40+ min. My memory of this film is that it may have similar subject treatment as the Genet film so we hope they go well together....

Listen, we're really looking forward to this screening. Thanks again for working with us and letting us show your film.

David
David

Send films to: David Nelson
c/o Jon Anderson Architects
912 Roma Ave. NW
Albuquerque, NM 87102

Ph. (505) 764-8306 @ above adress
Ph. (505) 764-9038 @ night or early morning
Ph. (505) 842-5922 @ Mind Over Matter

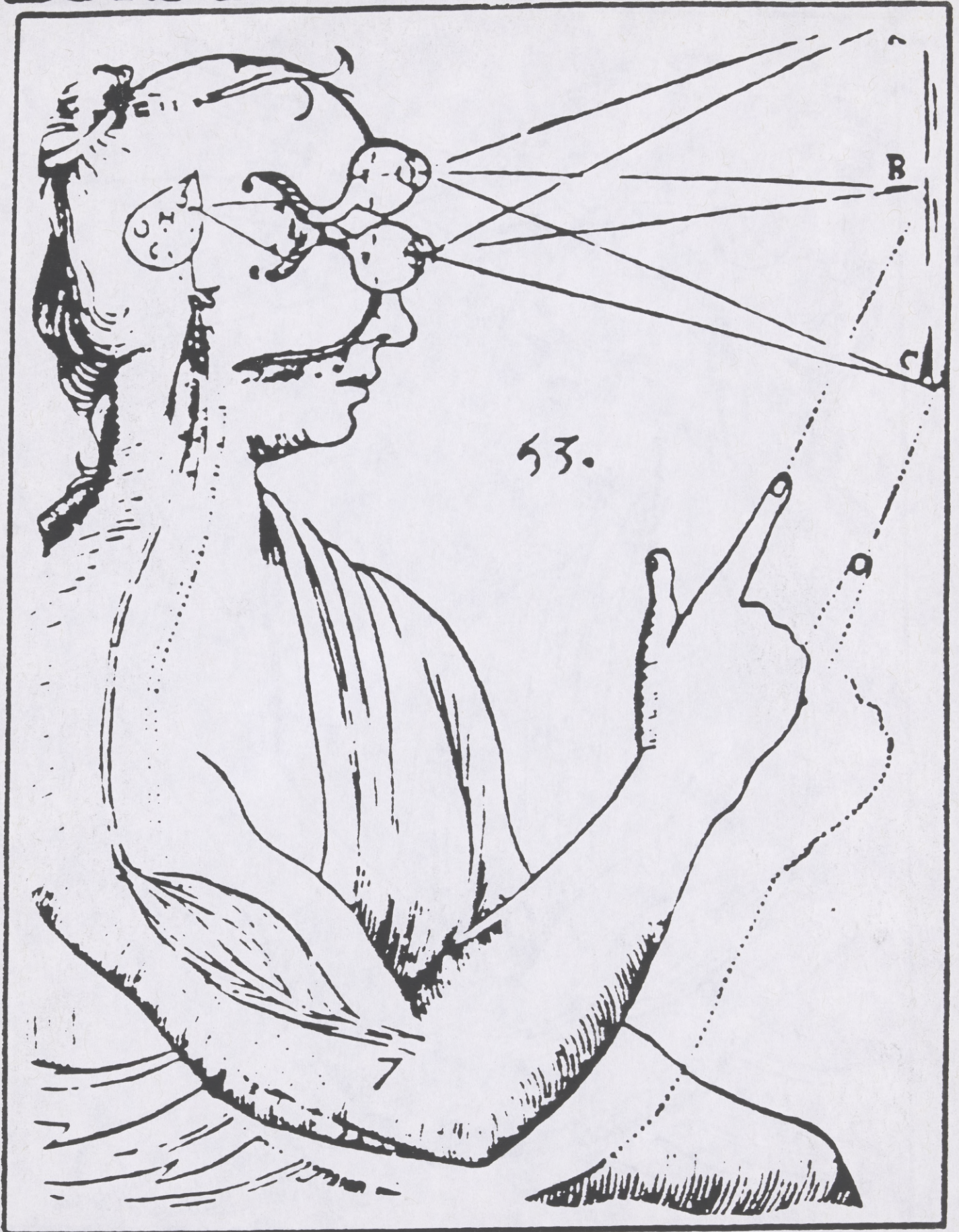
We will refund you for shipping cost.....

BASEMENT FILMS



MIND. OVER MATTER

BASEMENT FILMS



MIND. OVER MATTER



BASEMENT FILMS

P.O.B. 7669, ABQ. NM 87194

BASEMENT FILMS IS LOOKING FOR STUFF TO
SCREEN FOR A LOCAL FILM AND VIDEO
SHOWCASE. FORMAT? CONTENT? ANYTHING
GOES. CONTACT US BEFORE APRIL 26.

WENIC EHL CINEMATO OLWEN

APRIL 17 PROGRAM:

FILM NOTES:

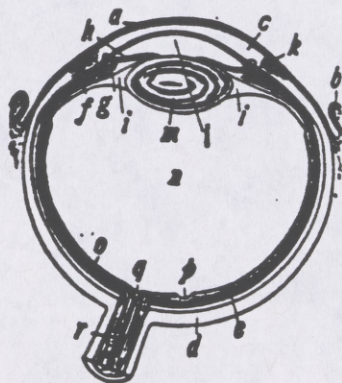
Michael Wallin- "Decodings"

Will Hindle- "Billabong"

Jean Genet- "Un Chant D'Amour"

Intermission

Jeffery Skoller- "Malady of Death"



BILLABONG (1969)

8-1/4 min.

"Winner of the Main Prize of Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater acclaim than its much-awarded predecessor. Now in collections and archives on three continents, BILLABONG...mating verite camera and violently creative and masterful editing ...reveals the mood of youths contained by the government. On location in Oregon. Emphatic in the extreme."--V.H.

Premiere: Flaherty International Film Seminar; Acquisitions: 17 public and private collections including Museum of Modern Art, Australian National Archives.

* GENET, Jean:

UN CHANT D'AMOUR (1950)

26-1/4 min. B&W. Silent (24FPS).

"...the only film by the famed French writer Jean Genet. Based on his novel Our Lady of the Flowers, it depicts the fantasy of a gay male prisoner and that of his jailer. It was originally intended for private collectors and limited audiences. While strongly indebted to Jean Cocteau's BLOOD OF A POET, it has influenced such diverse filmmakers as Robert Bresson and Kenneth Anger."--Amy Taubin, press release for December 17, 1983 program, The Kitchen, New York City.

"Malady of Death"

Moments of watching, moments of listening, a film flow, like a river, reflections on male sexuality. Based on a written work by Marguerite Duras. 16mm 45 min.

Decodings 15m.

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case, found footage from the '40s and '50s. The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss: desire becomes imprinted on that which was long ago."--Manohla Dargis, *Village Voice*

"DECODINGS is a magical, seamless work that manages to beguile even as it probes areas tender to the touch. Its tale is beautifully told..."--Patrick Hoelzel, *S.F. Weekly*

"Explodes with Bunuel's sensuousness and a Hitchcockian narrative irony..."--Doug Sedowitch, *L.A. Weekly*



DECODINGS

MATT
KEIF

842-0833
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BASEMENT FILMS



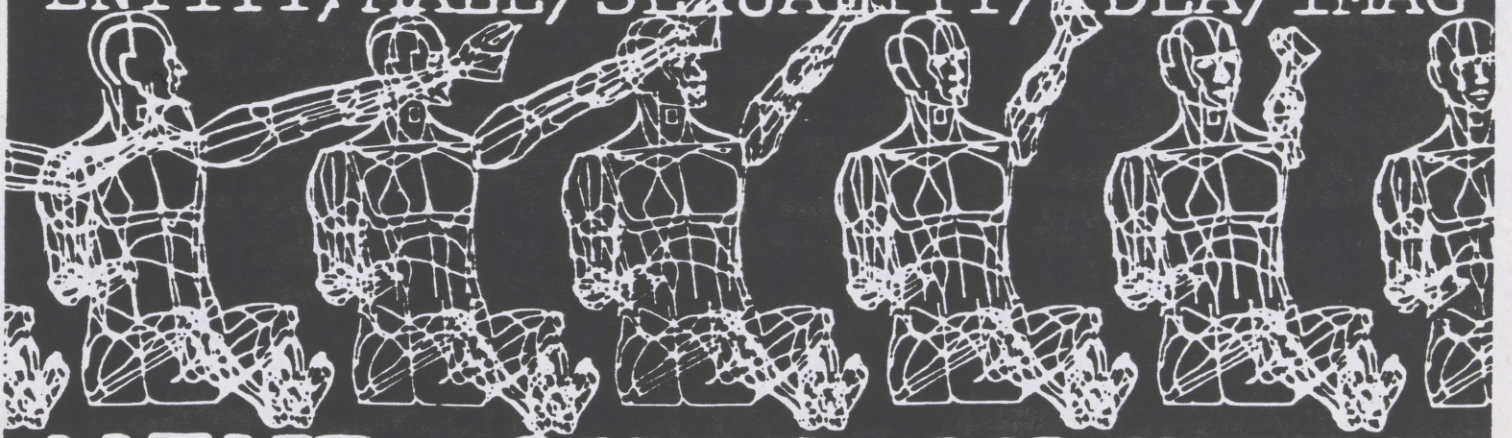
JEAN GENET UN CHANT D'AMOUR

WILL HINDLE BILLABONG

MICHAEL WALLIN DECODINGS

JEFFERY SKOLLER MALADY OF DEATH

YOU COULD CALL IT A TRAP OR A HOUSE
ENTITY/MALE/SEXUALITY/IDEA/IMAG



MIND OVER MATTER

1710 CENTRAL AVE. SE / SUN. APRIL 17th / 8:00 / \$4 DON.

Male Sexuality, Identity Part of Film Program

By Anthony DellaFlora

JOURNAL STAFF WRITER

Basement Films continues screening offbeat and experimental films tonight with the program "You Could Call it a Trap or a House," an exploration of male sexuality and identity.

The programs includes "Un Chant D'Amour" by French author Jean Genet, "Billabong" by the late Will Hindle and works by two current film makers — "The Malady of Death" by Jeffery Skoller and "Decodings" by Michael Wallin.

"Un Chant D'Amour," made in 1950, is based on Genet's novel "Our Lady of the Flowers."

The 26-minute, black-and-white film was originally intended for private collectors and a limited audience. It has influenced such diverse film makers as Robert Bresson and Kenneth Anger.

"Billabong," made in 1969, won Hindle the main prize at the Oberhausen (Germany) International Film Festival.

"It deals with frustration and isolation and containment," said David Nelson, who is coordinating the

film program.

Hindle is noted for his *cinéma vérité* style and creative editing.

Skoller's "The Malady of Death" is based on a novel of the same name by Marguerite Duras in which she explores male sexuality.

The text of her book comprises the voiceover. According to film curator Kathy Geritz, "The processes of the reading are revealed to be complicated, poetic and political, as an unspecified narrator names and describes 'the malady' and tells of a man and woman's sexual encounters."

Skoller describes it as an "indictment" of the concept of male sexuality this culture has constructed.

The Village Voice describes Wallin's "Decodings" as a "profoundly moving, allegorical search for identity from the documents of the collective memory, in this case, found footage from the '40s and '50s."

The films will be screened at Mind Over Matter, 1710 Central SE, starting at 8 tonight. A \$4 donation is requested.

Basement Films is a volunteer-run venue for experimental and independent films.

a delicate hand, insuring that taste and skill accompany every frame. Where their previ-

value of art is mightier than the monster known as bottom-line gross. **N**

Love on the Rocks

Sirens

.....
reviewed by Anastasia McRae

With their beautiful voices, the sirens lured Greek sea men to their deaths on the rocks. Or so the story goes. Australian director John Duigan uses part history, part legend to create a story of passion, repression, paint, and newlyweds. *Sirens* takes place on the property of Norman Lindsay (who the story loosely revolves around) in Australia in the 1930s. This is a film for anyone who has ever dreamt of licking the back of a stranger's neck, for anyone for whom passion is an undercurrent in lovemaking, for anyone who's ever heard the story of the mythic sirens.

The story starts with newlyweds Reverend Anthony Campion (Hugh Grant of *Four Weddings and a Funeral*) and Estella Campion (Tara Fitzgerald). They come to the estate of decadent Lindsay (Sam Neill) and his family, also home to the three models in Lindsay's paintings, who play the part of the sirens. Lindsay has surrounded himself with things and situations that inspire him to paint. One of his paintings in particular is causing a stir among the church officials: The Virgin

on the Cross.

As the film unfolds, Estella discovers desire, the most important aspect of the film for me. *Sirens* focuses on women's desire, and does so in a celebratory manner. This time it's a woman who's lured, not to her death, but to her sensual and creative awakening, by the caresses of three beautiful women who don't even sing. The story argues that we are all sirens, that we can all use a little sensual awakening. My favorite scene is the one in which Estella is lured to the water in the middle of the night. Here she submerges and floats as the three women emerge from the water to caress her in the darkness. Definitely shades of homoeroticism, but unfortunately it is kept in check. The film is more about female friendship that borders on the sexual, much like those infamous 19th century "special friendships."

There's a subtext of censorship by the church of the sexual, sensual parts of our nature. *Sirens* is a story about fantasy as life. In the end, the women all stand on the rocks, waving you to come join them. But not to your death; on the contrary, to a new world filled with unrepressed desire. **N**

pain in the butt, but a funny egotistical pain in the butt.

La Strada—It's all here: the love, the pathos, the surreality, the weirdness...all elements of the ever-elusive (and more often than not misused) term *Felliniesque*. Despite its departure from the ordinary, its love story cannot help but grab your heart and give it a good squeeze. With Anthony Quinn.

Major League II—Os's First Rule of Baseball Movies: the only good baseball movies are those about the 1919 Chicago White Sox. Os's Second Rule of Baseball Movies: any film in which the Cleveland Indians win the pennant is to be classified as science fiction.

Naked Gun 33-1/3—Call it the sawed-off shotgun effect: if you attempt 250 jokes in 90 minutes, you're gonna have a few good ones. Lucky.

subtle Denis L. Davis? ing. **Sirens**—dreamt for any rent in the stor including MacPh What's f to be fre donner sponsib tough q Another Edward

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Spirits continued from page 8

actually happen to her than because she can act, but she should take it where she can get it. Antonio Banderas is the only actor who seems at home in his character and in the movie, and despite being pushed to the periphery during most of the film, he manages to be the most interesting and vital part of the movie.

Here is some final advice to people who haven't seen *House of Spirits*, but who were thinking about it: save yourself six dollars and just read the book. Seriously. If only to forego the horror of seeing Jeremy Irons' flabby bottom yet again. To those of you who have already paid out hard-earned money to see this ridiculous movie, the best I can offer you are my apologies. **N**

BASEMENT FILMS

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JEFFERY SKOLLER MALADY OF DEATH

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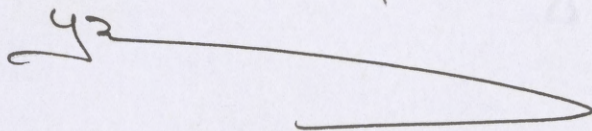
June 20, 1994

Dear Michael,

Please find enclosed the program in which your work is included. We were very happy to have presented it.

If you need more of these brochures, please let us know.

Yours sincerely,

A handwritten signature in dark ink, consisting of a stylized 'Y' followed by a long horizontal stroke that curves upwards at the end.

Yann BEAUVAIS
Film Video Programmer

Corps

Mercredi 8 juin, 19h00
Vendredi 10 juin, 21h00
Dimanche 19 juin, 15h00
Vendredi 24 juin, 21h00

Glass Jaw, Michael O'Reilly 1991, 16'	Autoportrait de l'artiste qui a été victime de graves blessures à la tête, filmé avec la caméra Fisher Price Pixelvision.
Black Body, Thomas Allen Harris 1992, 5'	Le corps des jeunes hommes noirs comme pur objet de fétichisation et de consommation, qui se retrouve constamment "dominant" ou ligoté .
Disposition, Baruch Rafic 1992, 16'	La mort confère une nouvelle signification à l'idée d' "espace hors-champ" dans cette investigation infinie de l'habeas corpus.
Confirmed Bachelor, Tom Kalin 1994, 4'	Avant que les fleurs de l'amitié ne se fânent, les mensonges s'évanouissent : les chrétiens mentent quant au corps gay.
Ifé, H. Len Keller 1993, 3'	Une femme est une femme : l'axe San Francisco/Paris.
Show Me, Gregg Araki & Jaie Laplante 1993, 2'30	Un vidéo-clip musical "interdit" sous prétexte qu'il se délectait d'un corps au rythme <i>grunge</i> .
Animal Appetites, Michael Cho 1991, 17'	Soit une contradiction : essayer de diriger la politique culinaire dans le melting-pot californien.
It Scares Me to Feel This Way, Sallie Fuchs 1988, 11'	Etude du cas qui consiste à se sentir un étranger dans son propre corps, qui est ici déterminé par une boulimie pathologique.
Bust, Richard Morrison & David Wojnarowicz 1991, 15'	Evocation de l'artiste et militant contre le SIDA David Wojnarowicz, où le corps égaré donne chair au monde spirituel.
Anthem, Marlon Riggs 1991, 9'	La réalité "patente" du corps des gays noirs, lyriquement enrolés comme de bons soldats américains.

Ames

Mercredi 8 juin, 21h00
Vendredi 10 juin, 19h00
Dimanche 12 juin, 15h00
Vendredi 24 juin, 19h00

*Jeudi 16 juin, 19h00

Night Swimming, Jem Cohen 1993, 4'	Au stade du sommeil paradoxal, une élégie aux descentes nocturnes et transitoires, pratiquées et abandonnées universellement.
Stigmata, Beth B 1991, 40'	Les terreurs de la chair invoquées pas des pèlerins qui sont revenus revivifiés de l'enfer.
Decodings, Michael Wallin 1989, 15'	Chutes libres et virages aveugles jalonnent la route qui s'écarte du droit chemin.
Finally Destroy Us, Tom Kalin 1991, 4'	Rencontres, séparations, deuil et mélancolie.
Hitchcock Trilogy, Rea Tajiri 1987, 15'	L'étreinte d'une illusion, à mesure que la cinéaste transforme les textes cinématographiques du maître en retournant leur peau comme un gant.
Ah Pook Is Here, Peter Ungerleider 1994, 27'	Un commentaire autour de Burroughs et par Burroughs lui-même, lu par la voix de Dieu, alias Ron Vawter.
*Fast Trip, Long Drop, 1993, 54'	Gregg Bordowitz présente un film et des extraits de la série Portraits of People Living with HIV .
	Fast Trip, Long Drop est l'une des approches vidéo du Sida les plus prometteuses de ces dernières années, une œuvre qui dans sa rage et dans sa crainte (ainsi que dans sa connaissance des limites de ce que le média peut espérer accomplir face au Sida) devient un chef-d'œuvre dans un genre qui jusqu'ici était privé de ce luxe. Bordowitz présentera aussi une sélection de Portraits de personnes ayant le HIV et le Sida déclaré.

Briques

Jeudi 9 juin, 19h00
Samedi 11 juin, 21h00
Jeudi 23 juin, 21h00
Samedi 25 juin, 19h00

Free Society, Paul Garrin 1988, 4'	Témoignages de vérités séditeuses dans le Lower East Side à New York.
Man With a Video Camera (Fuck Vertov) Paul Garrin 1988, 7'	
The Works, (Reyner Banhan/Mike Davis segment) Bruce Yonemoto 1993, 8'	Les deux grands enquêteurs de la Californie du sud, sur l'espoir contre l'espoir et l'espoir abandonné.
Black Celebration, Tony Cokes 1988, 17'	Analyse situationniste ("le declin et la chute de l'economie spectaculaire") consacrée au quatier à feu et à sang de South Central, à Los Angeles vers 1966.
Video Is Television, Antonio Muntadas 1989, 5'	Un examen dévastateur du paysage de demain, idéalement illustré sous forme de propriété virtuelle.
Drive By Shoot, Portai Cobb 1993, 15'	Scènes de rue filmées depuis la vitre d'une voiture, de l'Amérique à l'Afrique, les caméras se substituant aux armes: Ceci tuera cela.
We, Shelly Silver 1990, 4'	Inspiré de Thomas Bernhard, un examen à double volet de la vie secrète des édifices.
The In-Between, Mica TV 1990, 13'	Le fracas et le bavardage des fantômes déconstruits le long de la tour de guet (de Bob Dylan).
Herein, Marjorie Keller 1993, 32'	Notre vie d'antan: des voix intérieures et extérieures se souviennent des dernières histoires avant la toute dernière.

Larmes

Jeudi 9 juin, 21h00
Samedi 11 juin, 19h00
Jeudi 23 juin, 19h00
Samedi 25 juin, 21h00

**Vendredi 17 juin, 19h00

Cultural Soup, Paul McCarthy 1992, 7'	Deux tableaux de la psychose familiale américaine par le maître californien qui allie pathétique au sublime.
Family Tyranny, Paul McCarthy 1987, 8'	
Delirium, Mindy Faber 1992, 23'	La mère est l'enfant pour la fille de l'enfant de la mère.
Barbie Liberation Organization, Ivor Vamos 1993, 16'	Les interventions de la guérilla transforment l'âme d'une vieille machine, et l'Amérique se pâme.
History of Violence, Danny Acosta 1991, 7'	L'arbre généalogique d'un homme, qui est mesuré en coups infligés au corps.
Other Families, William Jones 1993, 15'	La consanguinité comme nostalgie féodale; le monde d'aujourd'hui reconnaît l'affinité avant le sang.
Dottie Gets Spanked, Todd Haynes 1993, 30'	L'histoire intime d'un garçon, exaltée par la mascarade, et relatée avant la naissance de la honte.

**Peggy and Fred in Hell
Leslie Thornton présente le cycle de films et vidéos 1984-1993

Peggy and Fred in Hell est une série sans fin constituée de films et de vidéos. Leslie Thornton a adopté ce parti nouveau pour suivre les destins d'un frère et d'une sœur dans le paysage postapocalyptique de la culture américaine; une chronique qui relève de la poésie cinéphile, mais aussi ethnographique, et, dans sa pureté sciemment naïve, une évocation du cinéma année-zéro. Thornton présentera aussi des extraits d'une œuvre en cours, **The Great Invisible** avec Ron Vawter.

THIS BODY, THIS SOUL, THIS BRICK, THESE TEARS: DISORDER TODAY

Bodies

Wednesday, June 8, 7:00 pm
Friday, June 10, 9:00 pm
Sunday, June 19, 3:00 pm
Friday, June 24, 9:00 pm

Glass Jaw, Michael O'Reilly 1991, 16'	Self-portrait of the artist as a victim of head wounds, shot in lacerating Pixelvision.
Black Body, Thomas Allen Harris 1992, 5'	The young black male body as commodity fetish, perpetually behind (and bound by) the wire.
Disposition, Baruch Rafic 1992, 16'	Death gives new meaning to the idea of "off-screen space" in this open-ended inquiry into habeas corpus.
Confirmed Bachelor, Tom Kalin 1994, 4'	Before the flowers of friendship faded, false facts faded: Christian lies about the gay male body.
Ifé, H. Len Keller 1993, 3'	A woman is a woman: The San Francisco/Paris axis.
Show Me, Gregg Araki & Jaie Laplante 1993, 2'30	A music-video clip "banned" for its reveling in a body tuned to grunge.
Animal Appetites, Michael Cho 1991, 17'	A contradiction: trying to regulate the politics of cuisine within the California melting pot.
It Scares Me to Feel This Way, Sallie Fuchs 1988, 11'	A case-study of being a stranger in your own body, here perpetrated by the pathologies of bulimia.
Bust, Richard Morrison & David Wojnarowicz 1991, 15'	The spectral presence of artists and AIDS activist David Wojnarowicz, the lost body giving flesh to the spirit world.
Anthem, Marlon Riggs 1991, 9'	The "self-evident" fact of gay, black bodies, lyrically enlisted as good American soldiers.

Souls

Wednesday, June 8, 9:00 pm
Friday, June 10, 7:00 pm
Sunday, June 12, 3:00 pm
Friday, June 24, 7:00 pm

*Thursday, June 16, 7:00 pm

Night Swimming, Jem Cohen 1993, 4'	A REM lament for fugitive nocturnal descent, universally practiced and abandoned.
Stigmata, Beth B 1991, 40'	The horrors of the flesh recalled by pilgrims returned revived from hell.
Decodings, Michael Wallin 1989, 15'	Free-falls and blind curves mark the path away from the straight and narrow.
Finally Destroy Us, Tom Kalin 1991, 4'	Meetings and partings and mourning and melancholia.
Hitchcock Trilogy, Rea Tajiri 1987, 15'	The embracing of an illusion, as the attendant viewer transforms the master's ciné-texts by unpeeling their skin from the inside out.
Ah Pook Is Here, Peter Ungerleider 1994, 27'	A circling commentary on/by William Burroughs, read by the voice of God, aka Ron Vawter.
*Fast Trip, Long Drop, 1993, 54'	Gregg Bordowitz presents his film and selections from his series Portraits of People Living with HIV .
	The most helpful AIDS-inspired media work of the past several years, one that in its anger and its misgivings (and its knowingness about the limits of what AIDS media can hope to achieve) becomes a masterpiece within a genre heretofore deprived of the luxury of masterpieces. Bordowitz will also present a selection of his Portraits of people living with HIV .

Bricks

Thursday, June 9, 7:00 pm
Saturday, June 11, 9:00 pm
Thursday, June 23, 9:00 pm
Saturday, June 25, 7:00 pm

Free Society, Paul Garrin 1988, 4'	Riotous vérité witnessing on New York's Lower East Side.
Man With a Camera (Fuck Vertov), Paul Garrin 1988, 7'	
The Works, (Reyner Banhan/Mike Davis segment) Bruce Yonemoto 1993, 8'	Two great inquisitors of Southern California, on hope against hope, and hope abandoned.
Black Celebration, Tony Cokes 1988, 17'	Situationist analysis ("A Rebellion Against the Commodity") brought to bear on an inflamed South Central Los Angeles, circa 1966.
Video Is Television, Antonio Muntadas 1989, 5'	A skimming interrogation of tomorrow's landscape, pictured-perfect as virtual real estate.
Drive By Shoot, Portai Cobb 1993, 15'	Street life shot from the window of a passing car, through America and Africa, with cameras substituting for guns: Ceci tuera cela.
We, Shelly Silver 1990, 4'	Referencing Thomas Bernhard, a diptyched inquiry into the secret life of buildings.
The In-Between, Mica TV 1990, 13'	The rattle and chatter of deconstructed ghosts all along the watchtower.
Herein, Majorie Keller 1993, 32'	How we lived then: inner and outer voices remember last stories before the final end.

Tears

Thursday, June 9, 9:00 pm
Saturday, June 11, 7:00 pm
Thursday, June 23, 7:00 pm
Saturday, June 25, 9:00 pm

**Friday, June 17, 7:00 pm

Cultural Soup, Paul McCarthy 1992, 7'	Two takes on family psychosis, American-style, by the master California conflator of the pathetic and the sublime.
Family Tyranny, Paul McCarthy 1987, 8'	
Delirium, Mindy Faber 1992, 23'	The mother is child to the daughter of the mother's child.
Barbie Liberation Organization, Ivor Vamos 1993, 16'	Guerilla intervention changes the soul of an old machine, and America swoons.
History of Violence, Danny Acosta 1991, 7'	One man's family tree, measured in hits to the body.
Other Families, William Jones 1993, 15'	Consanguinity as feudal nostalgia; today's world recognizes affinity before blood.
Dottie Gets Spanked, Todd Haynes 1993, 30'	A boy's own story, entranced by masquerade, and told before the dawn of shame.
**Peggy and Fred in Hell Leslie Thornton presents her cycle of films and videos made between 1984 and 1993	Peggy and Fred in Hell is the groundbreaking film/video serial with no end, attending to the fates of two siblings making their way through a postanalytical landscape; a chronicle grounded as much in the poetics of cinephilia as of ethnography, and in its knowingly naive purity; an evocation of cinema year zero. Thornton will also present excerpts from her work in progress, The Great Invisible , featuring Ron Vawter.

June 8-June 25, 1994

Ce corps, cette âme, ces briques, ces larmes: le désordre aujourd'hui
Transcription française des textes et de la bande-son du film de Michael Wallin

DÉCODAGES

«La sortie se fait par la porte. Pourquoi personne n'emploie cette méthode?» —
Confusius

[la porte s'ouvre]

Si son cerveau est troublé, une personne peut oublier comment manger. Elle peut marcher en rond, ou rester clouée sur place. Certains, par souci de commodité, choisissent de vivre confinés. D'autres reçoivent des messages de minuscules molécules d'air. Il n'est pas si difficile de vivre en société. Il y a des modèles à suivre. Des formules et des conseils. Quand on y met de la détermination et de l'ardeur, communiquer avec les autres n'est pas plus compliqué que de manger un bol de bouillie. [pause]

Le mystère de la vie, c'est d'être ici avec toi. Le mystère, c'est d'être avec ton absence. Ceci est une histoire. Il y a de la solitude et de la fraternité. Du désespoir et de l'espoir. Un cœur est mis à nu. Il y a du sang. Un homme se jette d'un avion. Du danger. Ce n'est pas une histoire pour les peureux.

[prend fin au fondu, avant l'escalator]

[commence quand la caméra fait un zoom avant sur la peinture]

Il y a un désert près de Palm Springs, appelé le Mojave, où pousse l'arbre de Josué. Cette plante, un cactus ressemblant à un palmier auquel on aurait greffé des bras humains, doit son nom à Josué. Après que celui-ci eut erré quarante ans dans le désert, il guida ses tribus vers la terre promise. Il s'en suivit des années de guerre, au terme desquelles de nombreuses tribus avaient disparu. Certaines avaient été décimées ; d'autres s'étaient simplement dispersées.

L'une de celles-ci, grâce à un ancien pont terrestre érigé en ces temps de miracles, parvint au Mojave. Le pont n'existe plus, mais la tribu a parfois été entraperçue au crépuscule, dans l'ombre des rochers, sur la paroi des canyons, dans la poussière des lits arides. De façon inexplicable, la tribu ne se compose aujourd'hui que d'hommes, qui rajeunissent de siècle en siècle, si bien qu'ils ne sont désormais pas plus âgés que de jeunes garçons. Le soleil du désert les a rendu aveugles, le vent les a rendu sourds, mais ils ont erré ensemble pendant si longtemps qu'ils se connaissent par le toucher. Ils ont maintenant pour la plupart perdu le don de la parole, ou peut-être en ont-ils simplement perdu la volonté. Cela importe peu. Ils ont dit autrefois ce qui devait être dit. A mesure qu'ils rajeuniront, qu'ils deviendront graine, et de là pensée, ce qui subsistera, c'est leur amour les uns pour les autres. Ils ont toujours aimé, de même qu'ils ont toujours erré, apportant l'espoir à la terre.

[prend fin juste avant le plongeon du rocher]

[commence au deuxième bruit violent]

Le type qui m'a raconté ceci était un Marine posté là-bas, dans un endroit nommé le Marine Corps Air Ground Combat Center. Il ne devait pas avoir plus de vingt ans, les cheveux trop courts pour qu'on puisse en dire la couleur, de jolis yeux, des traits fins. Nous nous sommes rencontrés sur une piste dans le désert et avons commencé à discuter. Il se fichait des Marines. Je lui ai alors demandé pourquoi il ne parlait pas. «Il n'y a pas d'issue», dit-il «Que veux-tu dire par là, il n'y a pas d'issue?» «Regarde. Tu dors quand ils te disent de dormir. Tu débarrasses quand ils te disent de débarrasser. Si tu ne le fais pas, ils montent les autres types contre toi. Et les autres types, c'est tout ce que tu as.» Il m'adressa un sourire malicieux. «La seule sortie se trouve à l'intérieur. Tout du long.» Il y avait quelque chose dans le ton de sa voix. Je ne sais pas. Il semblait me défier, et si le fair play supposait que je le défie en retour, j'ai décidé à la place de montrer les bonnes manières que j'avais apprises enfant. En pensant à quel point mes parents seraient fiers, je me suis agenouillé sur le sol et lui ai dit de descendre son pantalon. Sans surprise, il obéit. Je l'ai tenu tendrement et ai placé ma bouche sur sa queue déjà dure.

[prend fin à «He Ain't Heavy...»]

[commence au reboutonnage du gilet]

C'est une question d'intimité. Nous nouons les liaisons qui nous sont possibles. Il y a un jeu que pratiquent les garçons nommé *Young Bucks*. Ils se mettent torse nu, gonflent la poitrine et chargent les uns sur les autres. Ils rebondissent et chargent à nouveau. A un âge quelque peu plus avancé, les garçons se mettent à aimer le *goosing*¹. Ce nom fait référence au pénis, qui, quand il est dur, paraît au toucher comme le cou d'une oie. Il désigne aussi le cri d'oie qu'émet souvent la personne surprise par ce geste. Dans la terminologie médicale, le *goosing* est supposé désigner une forme spéciale de liaison pseudo-cutanée. [pause]

On pense que la liaison pseudo-cutanée est involontaire et qu'elle se produit quand la puissance du stimulus surpasse l'inhibition neuronale. A la maîtrise interne succède la libération, le bras se tend et les doigts se crispent dans un mouvement réflexe. Les chercheurs présument que ce réflexe de liaison constitue chez l'organisme masculin une tentative primitive d'affection et d'attachement. Si le centre est endommagé, cela peut conduire à divers niveaux d'aliénation et de repli, tandis que le fait de contrarier volontairement le réflexe est associé à des états de dépression grave.

Inversement, les hommes capables d'exprimer pleinement la liaison pseudo-cutanée semblent s'engager volontiers dans des relations intimes et gratifiantes. Ceux-ci manifestent une assurance et une estime assez élevées. On a prélevé des échantillons de leur fluide neural afin d'isoler les substances bioactives, et l'on procède actuellement à la mise au point de médicaments.

[prend fin lorsque l'homme allume sa pipe]

[commence au plan sur la fleur et la main]

¹ Jeu consistant à mettre la main au cul à quelqu'un. *Goose* signifie «oie».

Je connaissais ce type qui, dès que le temps tournait mal, sautait dans sa voiture pour s'en rapprocher. Peu importait ce qu'il faisait ou avec qui il était, aussitôt qu'il voyait le ciel s'assombrir ou entendait à la radio qu'un orage se préparait, il faisait le plein et s'y précipitait immédiatement. Ce qu'il préférait, c'était les tempêtes de neige et les orages doublés de vents violents. Au début, il ne s'écartait qu'un peu de la ville jusqu'à trouver un endroit découvert où il pouvait s'exposer au mauvais temps, mais il commença bientôt à s'éloigner davantage. C'était comme si chaque tempête nouvelle balayait sur son passage un peu plus de sa maîtrise et de sa mesure. A tel point que toutes ses barrières finirent par tomber. A partir de là, il se mit à conduire pendant cinq ou six heures pour se trouver au milieu des plus grandes tempêtes de l'hiver. Lorsqu'il y parvenait, il garait sa voiture et rejoignait à pied le point le plus élevé qu'il trouvait. Il emmenait parfois son chien, un énorme basset qui s'appelait Benway. Et là, pendant que le vent et la pluie le cinglaient, le fouettaient, il criait, dansait et chantait. La dernière fois qu'il fit cela, il fut arrêté alors qu'il roulait au cœur d'une tempête de neige en dessinant des figures infinies de huit, près de la frontière de l'Orégon. Benway était assis à ses côtés, sur le siège avant, tandis qu'à l'arrière reposait la boîte en carton où ils dormaient tout deux. Il dit aux flics que le chien en savait autant que lui, et que sans lui il serait perdu.

[prend fin au plongeon dans le ciel]

[commence lorsque l'homme passe la porte avant «Fin»]

Quelques mois plus tard, je lui ai rendu visite chez lui. On l'avait emmené à l'hôpital, en observation, mais on l'avait laissé partir lorsqu'il fut établi qu'il ne constituait pas un danger pour lui-même. On lui avait cependant confisqué sa voiture, ainsi que Benway. Il paraissait replié sur lui-même. On lui donnait des médicaments et il était difficile de le faire parler. Il m'avait confié qu'il était désormais tenaillé par de violents frissons continuels. Il transpirait abondamment, la sueur glaçant sur sa peau et tenant fermés ses yeux gelés. Je l'ai laissé lutter avec les éléments. [pause]

Le monde est plein de miracles. Nous nous levons ; nous nous allongeons. Nous mâchons et avalons. Après avoir terminé quelque chose, nous commençons autre chose. Cela nous semble naturel. [pause]

Un jeune garçon est étendu sur le siège arrière dans la voiture de ses parents et regarde les arbres défiler. Éclairés par les lampadaires, ils paraissent puissants et gigantesques, mais réconfortants. Les arbres sont toujours là, on peut compter sur eux, et l'on attend absolument rien de lui. Rien du tout.

Traduit par Alexia Walker

EXPOSITIONS/EXHIBITIONS

Nam June Pak: David & Marat
du 8 juin au 15 août 1994 / June 8–August 15, 1994

Ces deux sculptures vidéo de Pak reflètent sa fascination pour la technologie et la forme humaine et sont inspirées par *Marat Assassiné* du peintre Jacques Louis David. Elles sont exposées pour la première fois à Paris à l'American Center. *Two of Pak's video sculptures that combine his long-time fascination with the human form and technology, David & Marat (1989) were inspired by Jacques Louis David's painting Marat Assassiné (The Death of Marat, 1793) and are on view for the first time in Paris at the American Center.*

Organisé par/Organized by:
John G. Hanhardt, Whitney Museum of American Art

Bill Viola: Stations
du 8 juin au 1er décembre 1994/June 8–December 1, 1994

Une nouvelle installation pour cinq canaux de projection vidéo sur le thème du corps humain immergé dans l'eau. *A new video installation of five channels of color video projection and sound focusing on images of the human body submerged underwater.*

Organisé par/Organized by:
John G. Hanhardt, Whitney Museum of American Art

Ames/Souls
Night Swimming–Jem Cohen 1993, 4'

Stigmata–Beth B 1991, 40'

Decodings–Michael Wallin 1989, 15'

Finally Destroy Us–Tom Kalin 1991, 4'

Hitchcock Trilogy–Rea Tajiri 1987, 15'

Ah Pook Is Here–Peter Ungerleider 1994, 27'

FILM VIDEO

Ce corps, cette âme, cette brique, ces larmes: Le désordre aujourd'hui–
Quatre programmes de films et vidéos récents qui interrogent l'idée du désordre affectant le corps, l'âme et les systèmes structurels.

This Body, This Soul, This Brick, These Tears: Disorder Today–
Four programs of recent short film and video works that focus on disorder affecting the body, the soul, and structural systems.

Corps/Bodies
Glass Jaw–Michael O'Reilly 1991, 16'
Black Body–Thomas Allen Harris 1992, 5'
Disposition–Baruch Rafic 1992, 16'
Confirmed Bachelor–Tom Kalin 1994, 4'
Ifé–H. Len Keller 1993, 3'
Show Me–Gregg Araki & Jaie Laplante 1993, 2'30
Animal Appetites–Michael Cho 1991, 17'
It Scares Me to Feel This Way–Sallie Fuchs 1988, 11'
Bust–Richard Morrison & David Wojnarowicz 1991, 15'
Anthem–Marlon Riggs 1991, 9'

Ames/Souls
Night Swimming–Jem Cohen 1993, 4'
Stigmata–Beth B 1991, 40'
Decodings–Michael Wallin 1989, 15'
Finally Destroy Us–Tom Kalin 1991, 4'
Hitchcock Trilogy–Rea Tajiri 1987, 15'
Ah Pook Is Here–Peter Ungerleider 1994, 27'

Briques/Bricks
Man With a Video Camera (Fuck Vertov)–Paul Garrin 1988, 7'
Free Society–Paul Garrin 1988, 4'
The Works (Reyner Banhan/Mike Davis segment)–Bruce Yonemoto 1993, 8'
Black Celebration–Tony Cokes 1988, 17'
Video Is Television–Antonio Muntadas 1989, 5'
Drive By Shoot–Portai Cobb 1993, 15'
We–Shelly Silver 1990, 4'
The In-Between–Mica TV 1990, 13
Herein–Marjorie Keller 1993, 32'

Larmes/Tears
Family Tyranny–Paul McCarthy 1987, 8'
Cultural Soup–Paul McCarthy 1992, 7'
Delirium–Mindy Faber 1992, 23'
Barbie Liberation Organization–Ivor Vamos 1993, 16'
History of Violence–Dannv Acosta 1991, 7'
Other Families–William Jones 1993, 15'
Dottie Gets Spanked–Tbddd Haynes 1993, 30'

Gregg Bordowitz présente
Fast Trip, Long Drop (1993) et Portraits of People Living with HIV
Leslie Thornton présente
Peggy and Fred in Hell (1984–1993) et The Great Invisible.
Table ronde avec Bill Horrigan, Leslie Thornton, et Gregg Bordowitz
Organisé par/Organized by Bill Horrigan,
Weener Center for the Arts, Ohio State University

SPECIACLES

Griot New York
Garth Fagan Dance
Chorégraphie/choreography: Garth Fagan
Musique/music: Wynton Marsalis
Décor/sets: Martin Puryear

Trois conteurs (“griots”) afro-américains ont collaboré pour créer ce spectacle de danse qui capte l'énergie, l'âpreté et l'enchantement qui caractérisent la ville de New York.
Three African–American artistic “griots” (a West African term for story-teller or keeper of history) collaborate in this evening–length dance work which captures the youthful energy, grittiness and enchantment that is associated with New York City.

Out of Season: Athlètes hors saison
David Dorfman Dance
Produiten association avec/Produced in association with Dancing in the Streets

Un travail de trois semaines suivi des spectacles de David Dorfman Dance avec la participation de 15 athlètes non-professionnels de la région parisienne.
A three week residency followed by performances by David Dorfman Dance and 15 non-professional athletes from the Paris community.

Hear Say
Featuring “Lost in Translation”

Deux concerts réalisés par Craig Harris et Sekou Sundiata, compositeurs et musiciens à l'avant-garde des innovations de la nouvelle musique urbaine américaine. Cette musique se veut une synthèse de jazz, hip-hop, rap et de poésie. Invité special: Vernon Reid (In Living Color).
Two concerts produced by Craig Harris and Sekou Sundiata, composers and musicians who are at the vanguard of the innovations in American “new” urban music that focuses on the synthesis of jazz, hip-hop, rap, and the spoken word. Special guest: Vernon Reid (In Living Color).

Organisé par/Organized by: Harvey Lichtenstein, Joseph V. Melillo,
Brooklyn Academy of Music

Banned in the USA–Un regard sur la censure et le cinéma de 1916 à aujourd'hui
Censorship and film from 1916 to today.

Le Corps Politique/The Body Politic
Where are My Children–Lois Weber & Phillips Smalley 1916
Damaged Lives–Edgar G.Ulmer 1933

Question de Race/A Question of Race
Pinky–Elia Kazan 1949
White Dog/Dressé pour tuer–Samuel Fuller 1981

Paroles de Défi/Fighting Words
Who's Afraid of Virginia Woolf?/Qui a peur de Virginia Woolf?–
Mike Nichols 1967

Hommes de Chantier/Men at Work
Looking for Langston–Isaac Julien 1988
Tongues Untied–Marlon Riggs 1989
Poison–Tbddd Haynes 1991

Opinions Divergentes/Differing Opinions
Titicut Follies–Frederick Wiseman 1967
Native Land–Leo Hurwitz & Paul Strand 1942

Appel de l'étranger/Imported Appeal
Les amants/The Lovers–Louis Malle 1958
I Am Curious Yellow/Je suis curieuse–Vilgot Sjöman 1967

Otto Focus
The Moon is Blue/La lune était bleue–Otto Preminger 1953
Man with the Golden Arm/L'Homme au bras d'or–Otto Preminger 1955

La Poudre Aux Yeux/“Shit” Happens
Flaming Creatures–Jack Smith 1963
Scorpio Rising–Kenneth Anger 1963
The Connection–Shirley Clarke 1961

Et Ici/And Here
Un chant d'amour–Jean Genet 1950
IXE–Lionel Soukaz 1980

Cuir/Slap Leather
The Outlaw/Le banni–Howard Hughes 1913/47
Lonesome Cowboys–Andy Warhol 1967

Film Crucifié/Crucifying Film
The Miracle/Le miracle–Roberto Rossellini 1948
The Last Temptation of Christ/La dernière tentation du Christ–Martin Scorsese 1989

Avec des interventions/with comments by: Edward de Grazia, Jim Hoberman,
et Steve Seid

Organisé par/Organized by Steve Seid, Pacific Film Archive,
University of California, Berkeley

CONFERENCES

Youth Culture International
Une série de tables rondes visant à explorer les origines et l'impact de la culture jeune aujourd'hui sur le plan international.
A series of five round-table discussions designed to explore the origins and impact of international “youth culture” today.

Beauty's Where You Find It: L'art/L'objet/La postmodernité
People Are Still Having Sex: Les médias/La culture jeune/L'âge de l'épidémie
Queer Looks: La culture jeune/Images/La sexualité gaie et lesbienne
Work That Body: Le corps/Le sport/La formation du genre
Fight The Power: La culture jeune/La sphère publique/Le refus de la politique

Organisé par/Organized by Kendall Thomas, Columbia Univerisity

European Media Art Tour 1996



EMAF TOURPROGRAMM 1996

Vom 6. bis 10. September 1995 fand das 8. EUROPÄISCHE MEDIENKUNST FESTIVAL in Osnabrück statt, das die gesamte Bandbreite experimenteller und innovativer künstlerischer Arbeit mit dem bewegtem Bild präsentierte. Von über 800 eingereichten Beiträgen wurden 85 in- und ausländische Filme und Videos für das Programm ausgewählt und in zwei Spielstätten als repräsentative Werk-schau der internationalen Video- und Experimentalfilmproduktion gezeigt.

Die Ausstellung des Festivals mit Videoskulpturen und dem Focus auf interaktive Medien bildete einen weiteren Schwerpunkt. Die Seminare und Symposien zum Themenkomplex Internet und die Bedeutung dieses neuen Kommunikationsbe-reiches für die künstlerische Nutzung fanden nicht nur beim Fachpublikum große Resonanz. Intensiv wurden die Möglichkeiten des an die Ausstellung ange-schlossenen Internet-Cafes genutzt, um im Dataspace zu surfen.

Die Retrospektive im Jubiläumsjahr des Films war erstmalig nicht als eigenstän-diges Programm konzipiert, sondern fügte sich ergänzend oder kontrapunktisch in die aktuelle Auswahl des Jahres ein. Mit diesem Konzept wurde ein direkter Vergleich ›alten‹ und ›neuen‹ experimentellen Umgangs mit dem Medium mög-lich und ein Kennenlernen von Klassikern der Filmavantgarde.

Die Film- und Videoauswahl der Tourprogramme präsentiert einen Überblick der verschiedenen Arbeitsweisen und Stilrichtungen der aktuellen Medienkunst. Die Auswahl reicht von formalen, materialästhetischen Ansätzen über kreative Um-setzung per elektronischer, technischer Möglichkeiten bis hin zu erzählerischen Formen.

Die Zusammenstellung des Filmprogrammes trägt der Programmstruktur des Festivals Rechnung, in dem neben den aktuellen Filmen zwei Klassiker das Programm ergänzen. Zudem hat das Filmprogramm der Tournée erstmals auch eine inhaltliche Homogenität, da sich alle Autoren mit den Themen Sozialisation, Erinnerung und Kindheitserfahrungen/-traumata beschäftigen, die sie zum Teil aus Archivmaterialien collagieren.

Das Videoprogramm setzt sich aus internationalen Arbeiten sowohl junger bisher unbekannter als auch renommierter Künstler aus Japan bis Finnland zusammen. Es gibt damit einen umfassenden Einblick in die unterschiedlichen Ansätze und Produktionsweisen in der derzeitigen medien-künstlerischen Landschaft.

Die Programme richten sich zum einen an ein kunstinteressiertes Publikum, das mehr über diese junge Kunstform erfahren will, zum anderen an ein Kinopubli-kum, dem diese Form avantgardistischen künstlerischen Umgangs mit Material, Technik und Inhalt noch wenig bekannt ist. Dabei gibt es für alle viel Neues zu entdecken, aber auch Bekanntes wiederzusehen.

Ralf Sausmikat

EMAF TOURING PROGRAMME 1996

The 8th EUROPEAN MEDIA ART FESTIVAL took place in Osnabrück from the 6th to the 10th of September 1995, presenting a wide range of innovative and experimental artistic work in the moving image.

From more than 800 entries the festival committee selected 85 films and videos for the festival's programme to screen a representative selection of recent international production.

The exhibition section of the festival staged a number of video installations with a particular focus on interactive media-art. Seminars and lectures concerned with the Internet and its significance for arts projects attracted a huge number of visitors, both non-specialists and experts in the field. The opportunity to ›Surf the Net‹ meant that the Internet Cafe was always popular with visitors.

This year, for the first time in the Festival the retrospective in the anniversary of film was not conceived as a separate programme but was integrated into the international selection to underscore the theme of the programme or to question it.

Within this structure a direct comparison of ›old‹ and ›new‹ experimental approaches to the medium was possible and some of the classics of avant-garde film were introduced to a new audience.

The film and video touring programme compilation represents a diverse range of production and aesthetic styles in the field of media arts. The selection ranges from formal, ›material‹-based concepts through developments in new narrative forms to the creative shift via electronic technical tools.

With the integration of two retrospective works, the compilation of the film programme is similar to the structural concept of the festival programme. In addition the programme has a unifying thematic structure in which all authors deal with the themes of socialization and childhood experiences/trauma, often drawing on fragments of archive material.

The video programme places international works by younger lesser-known artists alongside the work of highly acclaimed established practitioners from Finland to Japan. It offers a comprehensive glimpse into the diverse approaches and production systems in the current media-arts landscape.

The programmes aim for an art interested public, who wants to know more about this artform, as well as for a cinema audience who is not yet familiar with the avant-gardistic artistic circuit of material, technics and content. These programmes offer a bunch of new images to discover and some wellknown to rediscover.

Ralf Sausmikat

Decodings

16mm, b/w, 15:00, USA 1988

Realisation: Michael Wallin

Michael Wallins *Decodings* ist eine tief bewegende, allegorische Suche nach Identität in den Dokumenten der gemeinsamen Erinnerungen. Dazu benutzt er Bildmaterial aus den 40er und 50er Jahren... Die Suche nach dem Selbst endet in tiefer Bitterkeit mit dem Bild eines Jungen und seiner Mutter am Küchentisch, womit der Augenblick eingefangen wird, in dem Schmerz und Verlust ihren Anfang nehmen; der Wunsch legt sich schwer auf das, was lange zurückliegt. (Manohla Dargis, The Village Voice)

Explodiert mit Buñuels Sinnlichkeit und einer an Hitchcock erinnernden Ironie in der Erzählung... (Doug Sadownick, Los Angeles Weekly)

Michael Wallin's *Decodings* is a profoundly moving, allegorical search for identity from the documents of collective memory. He uses found footage from the 40's and 50's... The search for self ends in aching poignancy with still of a boy and his mother at the kitchen table, catching the moment the marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago. (Manohla Dargis, The Village Voice)

Explodes with Buñuel's sensuousness and a Hitchcockian narrative irony... (Doug Sadownick, Los Angeles Weekly)



**European
Media Art
Festival
Osnabrück
11. - 15. 9. 1996**

**INTERNATIONALER
EXPERIMENTALFILM WORKSHOP
HASESTRASSE 71 · 49074 OSNABRÜCK
TELEFON (05 41) 2 16 58 · FAX (05 41) 2 83 27**

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internationaler
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workshop
osnabrück

Experimental film Workshop e.V. · Postfach 1861 · 4500 Osnabrück

Michael Wallin
22 Vicksburg

USA-San Francisco CA 94114

Osnabrück, 05.11.1996

Dear Michael Wallin,

I feel very sorry if you feel neglected concerning your participation in the touring programme of the European Media Art Festival.

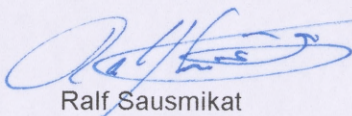
But you're right I just sent out the brochures in March when they were printed, and a list of venues which booked till that date. If you haven't received the mentioned material, I apologize for that.

I mentioned in our correspondence beginning of 96 I will do the payment for the screenings annually which means end/beginning of the year, so this will be in the next two months.

Still screenings are scheduled until middle of December, so I can calculate the settlement then, and do the payment according to this.

I hope you understand the procedure of payment and excuse if you and Jay also haven't received the material, which might evoked the impression of not caring for the artists.

Sincerely yours



Ralf Sausmikat

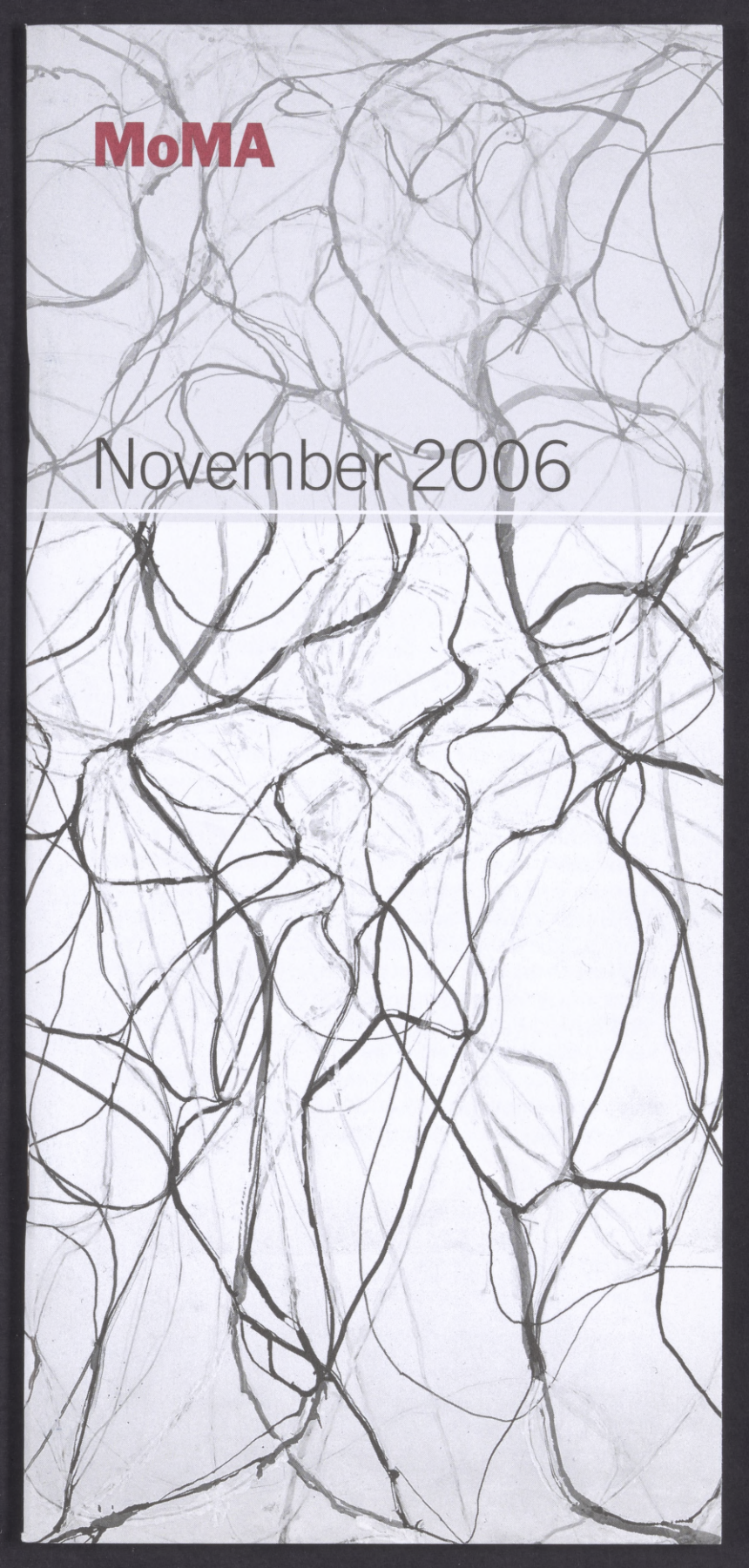
EMAF TOUR 1996

AKTUELLER TOURPLAN

RECENT TOURSCHEDULE

<i>DATUM/DATE</i>	<i>KINO/VENUE</i>	<i>ORT/PLACE</i>	<i>LAND/COUNTRY</i>	<i>FILM/VIDEO</i>
11.04.96	VVK	Hannover	D	Video
12.04.96	Kino im Sprengel	Hannover	D	Film
19.4.96	KoKi	Eschborn	D	Film
24.04.96	Kino Caligari	Wiesbaden	D	Film
26.04.96	Ayuntamiento	Sevilla	E	Video
01.05.96	Blue Box	Wiesbaden	D	Video
12.05.96	Regenbogenkino	Berlin	D	Film
10.05.96	Kino Charlie	Lodz	PL	Video
24.05.96	Center of Cont. Art	Warschau	PL	Video
31.05.96	Galerie BWA	Lublin	PL	Video
05.06.96	Museum Weserburg	Bremen	D	Film
03.06.96	Filmforum	Duisburg	D	Video
09.06.96	Kunstgalerie	Zoppot	PL	Video
11.06.	Kulturfabrik	Hildesheim	D	Video
16.06.96	Goethe Institut	Krakau	PL	Video
18.06.96	Museum Weserburg	Bremen	D	Video
21.06.96	Aug'Avion	Fribourg	CH	Film&Video
27.06.96	Neues Kino	Basel	CH	Film&Video
28.06.96	Kinok	St.Gallen	CH	Film&Video
05.07.96	Filmuseum	Frankfurt	D	Film
14.08.96	Filmhaus	Aachen	D	Video
02.09.96	Filmzentrum	München	D	Film&Video
12.10.96	Goethe-Institut	HongKong	HK	Film&Video
13.11.96	Ludwigsforum	Aachen	D	Film
10.12.96	KoKi	Freiburg	D	Film

Stand/Date 06.11.96



MoMA

November 2006

petrify his subjects. "Perhaps my most original film" (Rossellini). Peter Brunette, author of *Roberto Rossellini* (1966) finds this comedy "particularly interesting because it stands the conventional view of Rossellini as an ultra-realist on its head." In Italian, English subtitles. 83 min. **Sunday, November 26, 5:45; Wednesday, November 29, 6:15. T1**

Desiderio (Desire). 1943–46. Directed by Rossellini, Marcello Pagliero. With Elli Parvo, Massimo Girotti. In the spirit of Visconti's early and influential Neorealist melodrama *Ossessione* (1942), Rossellini in 1943 began shooting a dark drama of illicit passions, *Freight Yards*, with *Ossessione*'s screenwriter, Giuseppe de Santis, and its star, Massimo Girotti. Although Allied bombers interrupted Rossellini's shoot, after the war his colleague Marcello Pagliero completed this fatalistic narrative about a call girl under the new title *Desire*. In Italian, English subtitles. 79 min. **Monday, November 27, 6:00; Wednesday, November 29, 8:15. T1**

Black Maria Film Festival: The Legacy of the Short Film

NOVEMBER 18–22

The Black Maria Film Festival was named after the American birthplace of the motion picture—Thomas Edison's West Orange, NJ, laboratory—a revolving photographic studio called the Black Maria because it resembled a police paddy wagon. Over the last twenty-five years, founding director John Columbus has overseen this alternative festival, which embraces the diversity and passion of the cinematic short form. It provides many directors with their earliest exhibition opportunities and discovers avant-garde and idiosyncratic talents. The festival also provides an important, one-of-a-kind distribution outlet for short films, traveling each year to over seventy sites and reaching audiences in the farthest corners of the USA and Europe. Through the years the festival has championed cinema that resides on the margins of popular culture and in the center of artists' imaginations. All films presented by Columbus and the filmmakers, and from the USA, unless otherwise noted. Please see www.moma.org for film descriptions.

Organized by Sally Berger, Assistant Curator, Department of Film and Media; with John Columbus, Director, Black Maria Film Festival. Special thanks to Alvin Larkins, Associate Director, and Kerrie Young, Program Associate, Black Maria Film Festival.

Program 1

Three American directors discovered in the festival's first years.

Mill Hunk Herald. 1980. Tony Buba.

Braddock Food Bank. 1985. Buba.

Fade Out. 1998. Buba.

Secondary Currents. 1982. Peter Rose.

The Man Who Could Not See Far Enough. 1998. Rose.

Sanctus. 1990. Barbara Hammer. Silent.

Program 96 min. Saturday, November 18, 6:30. T2

Program 2

Recent work by five prolific filmmakers.

Viscera. 2005. Leighton Pierce.

The Future Is behind You. 2005. Abigail Child.

Phantom Limb. 2006. Jay Rosenblatt.

Ideas of Order in Cinque Terre. 2005. Ken Kobland.

A Time to Die. 2005. Joe Gibbons.

Program 98 min. Saturday, November 18, 8:30. T2

Program 3

Personal and multicultural nonfiction stories.

Glass Jaw. 1991. Michael O'Reilly.

Gifts from My Father. 1997. Kim McNabb.

Ame Noire—Black Soul. 2002. Canada. Martine Chartrand.

Vision Test. 2002. Wes Kim.

Famous Irish Americans. 2003. Roger Beebe.

Lot 63, Grave C. 2005. Sam Green.

Pleasures of Urban Decay. 1999. Samuel Ball.

The Memory Box. 2005. Jane Steuerwald.

Program 90 min. Sunday, November 19, 1:00. T2

Program 4: Animation and Special Effects 1

When the Day Breaks. 1999. Canada. Wendy Tilby, Amanda Forbis.

S.P.I.C. The Storyboard of My Life. 2004. Robert Castillo.
Excerpt.

Ryan. 2005. Canada. Chris Landreth.

Strange Invaders. 2001. Cordell Barker.

Goodnight Norma, Goodnight Milton. 1988. John Schnall.

OuterSpace. 1999. Austria/Canada. Peter Tscherkassky.

Copy Shop. 2001. Belgium. Virgil Widrich.

Fast Film. 2003. Belgium. Widrich.

Program 70 min. Sunday, November 19, 3:00. T2

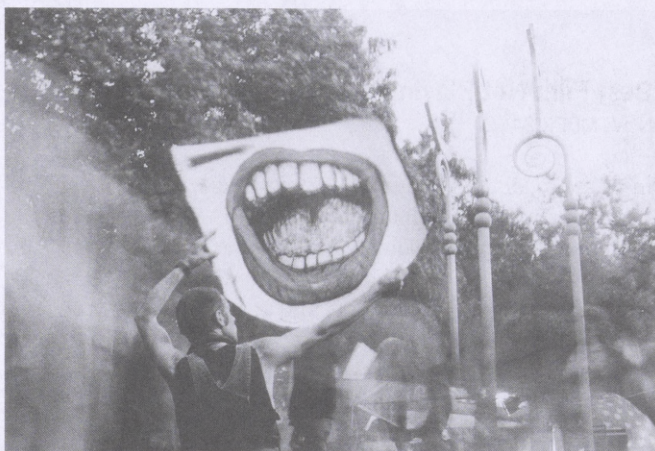
Program 5: Animation and Special Effects 2

River Lethe. 1985. Amy Kravitz.

Master of Ceremonies. 1987. Chris Sullivan.

What Happened. 1991. Richard Kizu-Blair.

The Janitor. 1993. Vanessa Schwartz.



I Am Not Van Gogh. 2005. USA. Directed by David Russo

Capillary Action. 1997. Australia. Paul Winkler.

Moschops. 2000. Jim Trainor.

Tender Bodies. 2003. James Duesing.

The Penguins and the Mice. 2001. Tim Szetela.

Elements of Light. 2004. Richard Reeves.

Linear Dreams. 1997. Reeves.

I Am Not Van Gogh. 2005. David Russo.

Nibbles. 2003. Christopher Hinton.

Program 83 min. Sunday, November 19, 5:00. T2

Program 6: Animation 3

MediaScope: An Evening with Suzan Pitt. See pg. 33 for details. Monday, November 20, 6:30. T2

Program 7

Experimental investigations of cinema, history, and memory.

Art of Memory. 1987. Woody Vasulka.

Decodings. 1988. Michael Wallin.

Spiral. 1987. Emily Breer.

A Knowledge They Cannot Lose. 1989. Nina Fonoroff.

The Imagined, the Longed-for, the Conquered, and the Sublime. 1995. Roddy Bogawa.

A.W.O.L. 2004. Robert Banks.

Here. 2006. Fred Worden.

Program 96 min. Monday, November 20, 8:30. T2

Program 8

Groundbreaking narrative shorts.

Night Cries a Rural Tragedy. 1990. Australia. Tracey Moffatt.

Bedhead. 1991. Robert Rodriguez.

Seven Hours to Burn. 1999. Shanti Thakur.

Ghost Trip. 2000. Bill Morrison.

Burn. 2002. Reynold Reynolds.

Electrocute Your Stars. 2005. Mary Losier.

Program 77 min. Wednesday, November 22, 5:00. T2

The Museum of Modern Art

Michael

MoMA

The Museum of Modern Art

Thank you for participating in
Black Maria Film Festival: The
Legacy of the Short Film at
MoMA.

— Sally + Sara



MAKING IS CHOOSING . . . (1989) by WILLIE VARELA

► MONDAY, MARCH 26

MAKING IS CHOOSING: A FRAGMENTED LIFE: A BROKEN LINE: A SERIES OF OBSERVATIONS, 1989 Filmmaker Willie Varela In Person

The reigning king of Super-8 cinema, Willie Varela (El Paso, TX), will be present to discuss his new feature-length film, *Making is Choosing: A Fragmented Life: A Broken Line: A Series of Observations* (104 minutes), an epic document revealing the concerns, attitudes, and influences of the decade of the '80s as manifested in the private life of a film diarist. The film spans six years in the life of Varela as it intimately depicts his personal triumphs and failures, his relationship with other artists (notably George Kuchar and Joe Gibbons), the birth of his daughter, communication breakdowns in the household, and the overwhelming ennui of his daily life in West Texas. *Making is Choosing. . .* is a nakedly honest and unflattering portrait of one artist's spiritual malaise in the '80s, a decade which reveled in bankrupting the spirit and blockading functions of individual Will.

(*Making is Choosing. . .*, 1989, S-8/color/sound, 104 minutes)

► MONDAY, MARCH 19

RECREATING HISTORY A Decade of Recontextualized Images, 1979-1989

An archaeologist's delight, our program this evening will feature a large number of American films produced during the last decade which employ found and/or appropriated film images to create fresh insights into our contemporary cultural landscape and our collective cinematic consciousness. By unearthing, examining and selecting key images from the film annals of our crumbled civilization (Hollywood films, documentaries, newsreels, educational films, training films, cartoons), these filmmakers have created acutely perceptive, wholly original, and often unsettling visions of 20th Century America through the manipulation and recombination of extant film materials. Films: *Loose Ends* (1979) by Chick Strand, *Murder Psalm* (1981) by Stan Brakhage, *Space Cadet* (1982) by Heather McAdams, *Mid-Weekend* (1984) by Caroline Avery, *Something is seen but one doesn't know what* (1986) by Keith Sanborn, *The Secret Garden* (1986) by Phil Solomon, *Decodings* (1988) by Michael Wallin, *Futility* (1988) by Greta Snider, *Ecce Homo* (1989) by Jerry Tartaglia.

FILM
FORUM

Film Arts Foundation in association with SF Cinematheque & Center for the Arts presents

personal documents

personal documentaries



Program I

July 14, 7:30 p.m.

Who Stole the Keeshka? by David Michalak

Tribute by William Farley

A Visit to Indiana by Curt McDowell

The World's Fastest Hippie by John Knoop

Wild Night in El Reno by George Kuchar

Riverbody by Anne Severson

The Chill Ascends by Jim Seibert

Penumbra by Hilary Morgan

Haji, drinking from the stream by Claire Dannenbaum

Program II

July 21, 7:30 p.m.

White Passage by Ruby Yang

A Constant State of Departure by Lidia Szjako

Castro Street by Bruce Baillie

Victims of the Victim by Erica Marcus

Disposition by Baruch Rafic

red white blue and yellow by Angela Chou

Sincerely by Lynn Kirby

Both by Vic De La Rosa

Decodings by Michael Wallin

Center for the Arts at Yerba Buena Gardens

701 Mission Street @ 3rd St.

\$6 general, \$5 FAF & Cinematheque members; for more information call 415/552-FILM

Pacific
Film Archive

Avant-Garde *and* Independent Cinema

Pacific Film Archive

University Art Museum

University of California
at Berkeley

2625 Durant Avenue

Berkeley, CA 94720



Tuesday, July 17

7:00 pm

Controlling Choices: Program I

Slippage by Patti Bruck

Futility by Greta Snider

It Scares Me to Feel This Way by Sallie Fuchs

Other Reckless Things by Janis Crystal Lipzin

Felt Evidence: Investigating Reproductive
Technologies by Jane Coltis and Ann Fanan

Thursday, July 19

7:00 pm

Controlling Choices: Program II

La Operacion by Ana Maria Gomez

Born to Be Sold: Martha Rosler Reads the

Strange Case of Baby M by Martha Rosler and
Paper Tiger Television

With a Vengeance: The Fight for Reproductive
Freedom by Lori Hiris

Tuesday, July 24

7:30 pm

Filmmaker Konrad Steiner in Person

LIMN IV

Fireside

End Over End

Remains

5 Movements

Tuesday, July 31

7:30 pm

**Parallel Cinema from the
Soviet Union**

Revolutionary Etude, Waiting for de Bil, and
Tractors by Igor and Gleb Aleinikov

Spring by Evgenij Yufit and Andrej Myortvyj

Dreams by Evgenij Kondratiev

Supporter of Olf by Inal Savchenkov, Evgenij
Kondratiev, K. Mitenev, A. Ovchinnikov

Tuesday, August 7

7:00 pm

**Filmmaker Stephen Dwoskin in
Person**

A Reading of Disability in Cinema
Behindert

9:20 pm

Outside In

Thursday, August 9

7:30 pm

Chantal Akerman's

Jeanne Dielman, 23 Quai du Commerce, 1080
Bruxelles

Tuesday, August 14

7:00 pm

Focus on the Spectator

Line Describing a Cone by Anthony McCall

Projection Instructions by Morgan Fisher

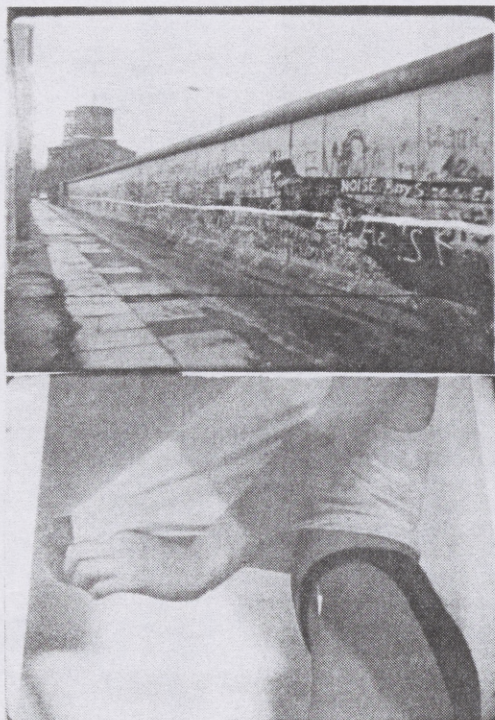
Broken Down Film by Osamu Tezuka

Poetic Justice by Hollis Frampton

Institutional Quality by Owen Land

Arnulf Rainer by Peter Kubelka

The Secret Cinema by Paul Bartel

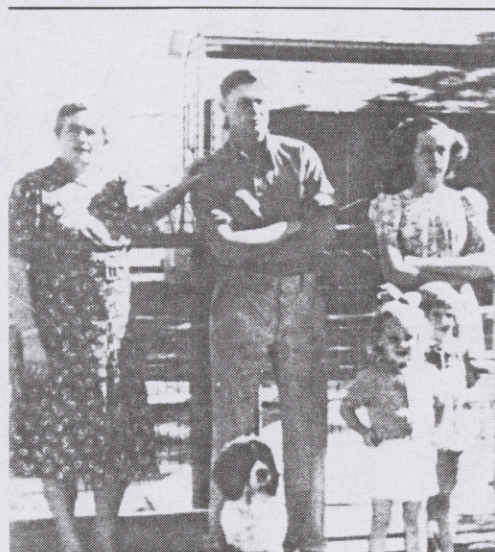


Clockwise from top:

Waiting for de Bil by Igor and
Gleb Aleinikov

Valse Triste by Bruce Conner

Remains by Konrad Steiner



Tuesday, July 3

7:30 pm

Found-Footage Films

Boys' Games, Lonely Fountain, and

Collage #36 by Joseph Cornell

A Movie by Bruce Conner

People Near Here by Ron Finne

What's Wrong With This Picture by Owen Land

Pull Out/Fallout by Daniel Barnett

The Doctor's Dream by Ken Jacobs

9:00 pm

**Found-Footage Films of
Bruce Conner**

Valse Triste

5:10 to Dreamland

Mongoloid

America is Waiting

Crossroads

Tuesday, July 10

7:30 pm

Recent Found-Footage Films

(Dung Smoke Enters the Palace) by Leslie
Thornton

Decodings by Michael Wallin

Simulated Experience by Caroline Avery

RocketKitKongoKit by Craig Baldwin

The Secret Garden by Phil Solomon

9:20 pm

The White Gorilla by Harry Fraser

ARTISTS' TELEVISION ACCESS (824-3890) PRESENTS:

9/9: MENCHINI'S RED ALERT + TRITONES + RINNE +

The beginning of the end! Our Fall film series opens with a musical tribute to the end of the Eighties. . . Good riddance! Helping us forget is the theatrical premiere of **Peter Menchini's** dazzling *Red Alert*, a 20-minute treat of a treatise on the **Tritones'** tortured souls. Followed by that gnarly *new acoustic* trio strumming live! ALSO appearing in the flesh is **Furious Fred Rinne**, burning down the house (and some old albums) with his contorted-lounge sounds. AND rockin' clips of **Sonic Youth**, **Butthole Surfers**, **Fugazi**, **Ophelias**, **Spike Jones**, **Son Seals**, **Jackson Five**, and our imprisoned **Godfather James Brown**. . . PLUS **Nam June Paik** and **Charlotte Moorman**, **Liberace**, **Daniel Johnston!** Free Champagne *\$5.

VES
WN

movie music

9/16: KLUGE'S STRONG MAN FERDINAND + AUTONOMEN

From the leading light of the **New German Cinema** comes this tragicomic tale of an ex-cop who dreams of becoming a CIA agent, but instead hires on as the security chief of a large industrial plant. His paranoid fanaticism builds from zealous surveillance to assassination attempts on government ministers. PLUS, **Mary Liz Thompson** and **Tim Modoc** show and discuss their tapes of last year's anti-IMF actions in **Berlin**, detailing the development of the **European Autonomous movement**. AND updates from **SP's '89 Anarchist Convention**.

9/23: SANBORN'S PUBLIC STATEMENT + SITUATIONISM

Isaac Cronin and **Terri Seltzer's** visual essay on the surrender of the subject to a meaningless circulation of useless commodities, empty pageants, and pseudo events marries **Situationist** theory to the media malaise of contemporary **California**. ALSO, intense yet ludicrous for its instant mythologizing, **Keith Sanborn's** Kinescope, *A Public Statement*. . . literally re-presents one of our era's most definitive television epiphanies: the live broadcast of the unloading of the **JFK** coffin at **Dulles Airport** on Nov. 23, 1963. PLUS **Frank Mouris'** classic *Frank Film*, **Marshall Weber's** *The Fast Temptation of Santa Christ*, **Phil Patiris'** *Tomorrow Belongs To Me*, an excerpt from **Chip Lord's** *Not Top Gun* and clips of the new **Crash TV** show *American Gladiator*. AND a short survey of *guerilla billboard-alterations*. The video portion of the program will be displayed on **Walter Alter's** 9-screen TV installation. *\$5.

THESE IDEAS ARE IN
EVERYONE'S HEADS

9/30: GARDINER'S ALTAR OF FIRE + MEAD + SUFISM

The first installment of a two-part series on **religious trance** features American ethnographer **Robert (Forest of Bliss) Gardiner's** sublimely cinematic record of the last-ever enactment of the world's oldest rite, the 12-day **Vedic** sacrifice to **Agni**, the god of fire, in **Kerala, India**. ALSO showing is **Margaret Mead** and **Gregory Bateson's** *Trance and Dance in Bali*, a seminal 1937 documentation of the alternately graceful, comic and violent **Dagger Dance**, dramatizing the cosmic struggle between the **witch** and the **dragon**. **Izza Genini's** *Hymns of Praise* reveals the euphoric fervor of Moroccan pilgrims whirling to the swirling sounds of hypnotic oboes and drums. PLUS **Arda Ishkanian's** video installation of **Egyptian** marathon chanting.

10/7: ROUCH'S MAD MASTERS + LASH OF PENITENTES +

Our second cross-cultural survey of **trance ritual** focuses on spiritual transcendence through **possession, convulsion, and mortification of the flesh**. **Les Maitres Fous** is French anthropologist **Jean Rouch's** disturbing view of a **West African** cargo ceremony psychically reconciling (and parodying) European Imperial protocol through wild, purgative seizures. **Dee Dee Halleck's** *Bronx Baptism*, an unnarrated account of **Puerto Rican Pentecostals**, likewise depicts the physical paroxysms and speaking in tongues peculiar to the religious theater. *The Lash of the Penitentes*, an early exposé shot in a mountain village of **New Mexico**, exploits actual footage of an obscure whip-worshipping **Christian** sect. Finally, in the half-hour *Floating in the Air, Followed by the Wind*, **Malaysian Hindus** in a state of communion manage to pierce themselves with long needles and hooks without experiencing pain. *\$5.

masochistic mystics

10/14: AGEE'S IN THE STREET + INSIDE LIFE OUTSIDE +

American street life as both circus and battleground is the vision informing this silent cine-poem, shot from the hip by **James Agee, Helen Levitt, and Janice Loeb** in the **Harlem** of the Fifties, and today considered the apotheosis of the street film style. **Sachiko Hamada** and **Scott Sinkler's** *Inside Life Outside* details the daily struggle for survival among the homeless in **Manhattan's Alphabet City**, its images and sounds assembled over a two-year residency with one particular shack-dwelling family. **Jem Cohen's** *This Is a History of New York City (The Golden Dark Age of Reason)* orders contemporary street scenes into an epic historical system, *The Seven Ages of Mankind*. PLUS, **Pad McGlaughlin's** *The Life and Times of Floyd Andrews*, in which **Peter Plate** and the **Urban Rats** rail righteously against **North Mission** real estate speculation.

10/21: FOUND FOOTAGE FESTIVAL

An avalanche of **Appropriation**, showcasing both a very early example of the collage film—**Henri Storck's** 1932 *History of the Unknown Soldier*—and its most recently celebrated expression—homeboy **Michael Wallin's** 1989 *Decodings*. ALSO unspooling are the inspired assemblages of **Scott Shar, Mark Street, Greta Snider, Robert Anblan, Liz Kotz, Kurt Keppler, Steve Bado, Robert Arnold, Annetta Marveld, Phil Patiris, Jeff Stringer, Tracy Thompson, Troy Takaki, and Chris Bechtel**. PLUS **Gorilla TV's** scathing scratch video *Til Apartheid Do Us Part*.

flick remix

10/28: THE OCCULT + LIVE CROWLEY MAGICK

Our annual **Halloween** horror show hovers between the sacred and the profane with its exquisitely ambivalent approach to the **Luciferian Forces**. Priests from **Aleister Crowley's** secret society, the **O.T.O.**, faithfully enact the ancient **Celtic Samhain** ceremonial rite: **Druid** dread in dead earnest. As creepy counter-point, crackpot cultist **Hal (Satan Is Alive and Well on Planet Earth) Lindsay** inveighs against **devil-worship** in the **Occult: An Echo from Darkness**. PLUS psychotronic samples of *The Hideous Sun Demon*, *The House on Skull Mountain*, *Frankenstein Meets the Space Monster* and other choice chillers. Free hard cider.

11/4: DULAC + ROSLER + MARE +

Our seasonal survey of work by **women** affords a rare view of the first **feminist** film, **Germaine Dulac's** 1922 *The Smiling Madame Beudet*, a 20-minute marvel parlaying the primitive special effects preferred by the early French avant-garde. Co-billed are **Martha Rosler's** brilliant video critique *Born to Be Sold: The Strange Case of Baby \$M* and local muse **Aline Mare's** new slide/tape piece. ALSO screening are **Marian Berge's** homage to **Amelia Earhart**, *Flight*, **Ellen Doskey's** *America: Not Her Real Name*, **Greta Snider's** *Futility*, and **Jennifer Tait's** *Flow*.

films by females

11/11: PALAZZOLO'S WET T-SHIRT + DICK + PLEASURE +

This first program of a two-part series on the **human body** wrestles with questions about **sexual presentation and representation**. **Andrea Torrice's** half-hour video inquiry *Peril or Pleasure: Feminist-Produced Pornography* probes the problematics of **free sexual expression** for contemporary women in media and the arts, while personal documentarist **Tom Palazzolo's** *I Was a Contestant at Mother's Wet T-Shirt Contest* brings humor and humanity to an American rite of **exhibitionism/voyeurism**. ALSO exhibited is **Jo Mendell's** *Dick*, in which 1,000 **penises** parade without prudishness nor prurience. PLUS **Joseph (The Balcony) Strick's** seldom seen satirical short *Muscle Beach*. AND an historical review of beef-and-cheesecake clips, from the very first (1915) porno flick *Free Ride* to soft-core scenes of a young "Marilyn Monroe". *\$5.

flesh on film

11/18: BLANK'S TATTOOS + CIRCUMCISION + ERGONOMICS +

The focus of this second evening's **body** of work is on **physical alteration**. **Les Blank's** 25-min. *Stoney Knows How* attends to the tattooed tales of a sword-swallowing circus freak. **Stefan Cluver's** *Observations of Certain Sensations*. . . manifests an **ergonomic** map of the deployment of Power across the human form. **Dave Edelson's** *St. Catherine's Wedding Ring* examines the issue of male **circumcision**, while a **Niccolo Calderaro** clip critically scrutinizes the practice among Third World women. PLUS **Otto Muehl's** *Amore*, **Katherine Enos' A Piece of Skin, **contortionism**, **headbinding**, and **prosthetics**. *\$5.**

corporal punishment

11/25: ZABALLA'S YOLOITXOCHITL + RAINFOREST FEAST

As a much-needed corrective to the hideous holiday *hullabaloo* hiding the real history of settler-state **expropriation and genocide** throughout the **New World**, here's an evening honoring the cultural expressions of the **indigenous peoples of the Americas**. Featured is a *modern primitive* performance piece by **Nahuatl** Indian **Victor Mario Zaballa**, supported by **Stephen Parr's** lush slide projections. ALSO scheduled is **Asch and Chagnon's** ethnographic classic *The Feast*, demonstrating, with minimal voice-over, the distinctive **singing, body-decoration, and gestures of reciprocity** central to the **tribal identity** of the endangered **Yanomamo** of the rapidly disappearing **Amazon** jungle. PLUS **Hubert Smith's** *The Spirit Possession of Alejandro Mamani*, a sensitive motion picture portrait of an aging **Aymara** whose psychological anguish drives him to **suicide**. AND an excerpt from *Appeals to Santiago*, a lyrical look at **Mayan syncretism** in **Chiapas, Mexico**. *\$5.

no-thanks giving

12/2: ALL-CITY SUPER-EIGHT EXTRAVAGANZA

Comes now the year-end fest of the best of **San Francisco's Super 8** film scene. **Julie Murray's** *Expulsion*, **Emily Cronbach's** *U Is for Una*, **Jeff Hunt's** *Read Meat and Rising*, and **Bill Daniel's** new opus head the field of hand-held feats.

low-tech luminaries

12/9 NEW EXPERIMENTAL WORKS

The decade's final **N.E.W.** night proffers relief and refreshment from the *fin de siècle* syndrome with promising productions from the next generation of emerging artists. Among the hairy horde heralding hope for the Nineties are **Matthew Day (Twilight of the Idols)**, **Tom Dailey (Walk the Dog)**, and **James MacNamara (Pigeons)**. Of additional interest are **John Martin's** and **Ken Adams' Amiga** computer animations, **Michael Peppe** and **Lynn Hershman's** performance/video collaboration *Information Whiteout*, and **Pat Tierney** and **Eric Saks' Fisher-Price TV toy** *Don From Lakewood*.

avant to live

SATURDAYS 8:30 PM \$4
A.T.A. GALLERY 992 VALENCIA ST.



DECODINGS

MICHAEL WALLIN

DECODINGS (1988) 15 min. b&w/sound

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the '40's and '50's....The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment the marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago." ---Manohla Dargis, THE VILLAGE VOICE

"DECODINGS is a magical, seamless work that manages to beguile even as it probes areas tender to the touch. Its tale is beautifully told..." ---Patrick Hoctel, SAN FRANCISCO WEEKLY

"Explodes with Bunuel's sensuousness and a Hitchcockian narrative irony..." ---Doug Sadownick, LOS ANGELES WEEKLY

"Wallin's achievement in DECODINGS is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from the culture...Wallin has succeeded in creating from various film sources a work that emphasizes the fragility and ultimate vulnerability of human expression and relationships." ---John G. Hanhardt, 1989 WHITNEY MUSEUM BIENNIAL CATALOG

Grand Prize, 1988 Thomas Edison Black Maria Film Festival

Special Jury Award, 1989 San Francisco International Film Festival

1989 Biennial Exhibition, Whitney Museum of American Art

1990 SECA Film-As-Art Award, Museum of Modern Art, San Francisco

DECODINGS (1988) 15 min. b&w/sound

Film by Michael Wallin

Text: Michael Blumlein Reader: William Graves

Music: Dmitri Shostakovich

Human behavior, rituals and customs, and learning processes are encoded in it's media records, film among them. Isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rigidly processed messages, of decoding them. This "collage" or "found footage" film draws from educational and scientific films, newsreels and documentaries primarily from the late forties through the early sixties. Guided by certain thematic and formal strategies as the film was being constructed, very personal concerns clearly began to emerge, of a nearly "autobiographical" nature. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. I enlisted the collaboration of a life-long friend (a doctor and writer) who I presented with a written piece, autobiographical in nature, that was simply too naked and clinical to be used for the film. I suggested he develop a text for a spoken narration, including characters and vignettes, that would incorporate the ideas I had given him. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved. DECODINGS is an emotional, psycho-sexual self-portrait told in the third person and filtered through anecdote and parable.

Notes by Michael Wallin

BAY AREA REPORTER ARTS & ENTERTAINMENT PEOPLE AND PERSONALS

VOL. XXIII NO. 11 MARCH 18, 1993

Director Michael Wallin Examines the Idealized Other

Soul Enchantment

by Patrick D. Hoctel

Local gay filmmaker Michael Wallin, standing in his living room under the Haitian sculpture, *Hitching a Ride With the Devil*, in the photograph at right, sees a definite connection between this work and his new film. "I see myself hitching a ride with the devil artistically in this project," he says, "in that it bares a certain part of myself that's uncomfortable and makes me

somewhat vulnerable."

The 44-year-old director of such films as *Decodings*, a found-footage study of male intimacy that won the prestigious Grand Prize at the Thomas Edison Black Maria Festival and was selected for the Whitney Biennial, got some help financing his latest effort from an unexpected source. In June of last year, the National Endowment for the Arts (NEA), while still under the iron thumb of Anne Imelda Radice, awarded him a \$19,000 grant for what he terms a "frankly homoerotic" proposal for his film.

Recently the B.A.R. talked with Wallin, who's currently pursuing an M.A. in psychology at the California Institute of Integral studies while doing an internship at Operation Concern, about the NEA grant, the contest to name his new film, his collaboration with gay novelist Stephen Beachy (*The Whistling Song*), and men and mystery, among other things.

★ ★ ★

Patrick D. Hoctel: What was your reaction when you heard about the NEA grant?

Michael Wallin: I was very

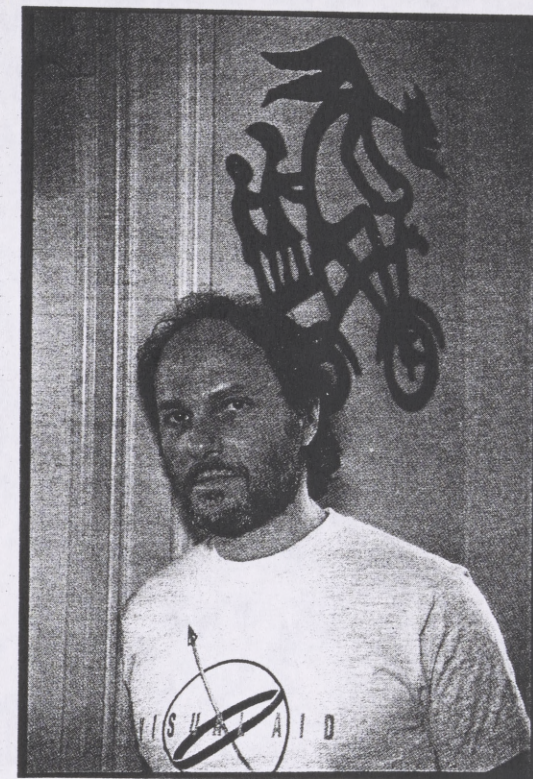
surprised. I absolutely didn't expect it. My proposal was frankly homoerotic—that was clearly what the film was about, gay sexuality. I might've altered the language and not used the words "penis" or "cock," but those were the only things that were changed from proposals I've submitted to other organizations. The work I submitted with the proposal was *Decodings*, which is also very homoerotic, particularly in the language, the text. When I expressed disbelief [about getting the grant], I was told that she'd [Radice] signed off on it.

How much are you budgeting for the film?

I'm looking at a cost of \$30,000-\$33,000. The grant will pay for about two-thirds of the film.

Tell me about it. What's it called? What's it about?

At this point the film has no title. I had a working title for my grant proposals, *Further Clues to a Self-Discovery*, which is completely non-descript and doesn't say anything at all. I played around with some other possible titles—not to actually use but to get an idea of something that might be more relevant—but they've already been tak-



Filmmaker Michael Wallin at home

(Photo: Rick Gerharter)

en, such as *Law of Desire* or *Rules of Attraction*. I'd like to announce that there's a contest to name the film, and you may win \$100 if you come up with the right title.

The film is about — this is the hardest part — enchantment. *Enchantment* with another individual that you know very little about, their physical beauty and the beauty of their soul, perhaps. But it's a lot about the process of how we construct a fantasy, how we project desired qual-

ities onto this idealized person and go from there. But it goes deeper than that. It moves to a level of longing, yearning, and need for connection between two people. That's the big picture.

Is it near completion?

The film is maybe 95 percent shot, and I'm now in the editing process. My intention is to have the film finished sometime this year. I shot the whole film, except for a few

(Continued on page 54)

"This film will not fall into the politically correct category. It's voyeuristic, and some might see it as objectifying people, exploitive."
— Michael Wallin

Profile

Soul

(Continued from page 33)

sections which required a more elaborate production crew — scenes of pieces by the gay men's performance group, High Risk, and short monologues by a young actor friend of mine, Eric, which I folded into the work.

How does the High Risk Group figure in?

The reason — one of the reasons — I used the High Risk Group was because the focus of the film — at least two years ago — was a High Risk member, Nic Pereira. Nic dropped out of my project for personal reasons, although he's still fundamental to the film. But now there's no one person who's the center of the film. There are 13 individuals who I've filmed. It's been much more democratized. In a sense, though, the film is about me and my processes — and presumably those of most other people on the planet.

Going from one subject to 13 seems like ...

The film has changed only in that sole respect — instead of having one person as the focus, they're 13 who are focused on to a greater or lesser extent, depending on how it goes in the editing. There are three of those who I find are more compelling for me, and I'm quite certain I'll use more footage of them than the others. But it won't be about my connection with one individual.

You said the film was about "enchantment" — with another individual you know little about. But in the course of making this film, you must form some sort of relationship with your subjects, and I'd imagine that affects how you view them.

I'm glad you brought that up, because that gets at a very important element, which is basically how fragile, how ephemeral, these kinds of fantasies can be — and how easily they can be destroyed. Someone can open their mouth, and the fantasy will evaporate. Someone can take off their clothes, and it will ... change.

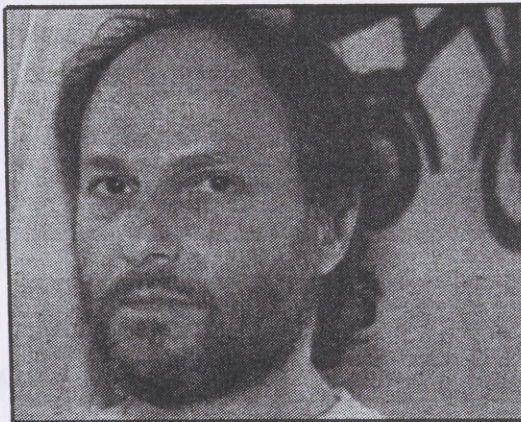
Did that happen for you?

Absolutely. It happened a lot. And it was a very interesting process. That's part of what I hope to convey in the film. We wrap this person in a kind of idealized clothing or whatever — figuratively and literally — and what's wrapped up there very often is something that doesn't exist, except in one's head.

That gets at another point of the film, which is what are we after, what kind of connection are we looking for.

Did any of the 13 you worked with retain their mystery for you afterwards?

The three that I'm going to use more footage of did — and do. In gay male life such a premium is placed on looks and appearances. Not that these people in the film are necessarily Adonises or fit any stereotype of gay beauty, it's what they sparked in me.



Michael Wallin

(Photo: Rick Gerharter)

But it's still a matter of surface appearance in some way, although I imagine it goes deeper. I invest them with a great deal more, anyway.

How does your psychology work affect — influence — your film work?

It's not giving me as much time as I would like to devote to my film. That's one thing. [Laughs.] Psychology is an interest that I've had forever. Some of my films have dealt more directly or indirectly with certain psychological issues in that realm [of his new film]. I see them as interconnected yet separate at the same time. I don't use filmmaking as therapy or film my therapy sessions. There's a certain way in which as a filmmaker you're tuned in to being a keen observer of the

scene, visually and otherwise, and as a therapist, you're also in the observer role.

You've collaborated with writers in the past — Michael Blumlein on Decodings. Is that difficult for you? How did you and Stephen Beachy hook up?

One of the reasons the film has taken so long is that the original writer I was working with dropped out of the project after a year. I needed to find a new writer. Stephen was recommended to me by Rob Epstein. I read *The Whistling Song* and was quite impressed and struck by it on a number of levels — very visual, very perceptive, imaginative. We've just started, but I'm really excited about working with him. It's going very well.

Working with other people

is challenging. It's hard to give up part of the creative control, but it's also enriching to bring somebody else's perspective to the project and incorporate it.

When we were talking before, you said this project bared a part of yourself that made you uncomfortable and somewhat vulnerable. Explain that remark.

This film will not fall into the politically correct category. It's voyeuristic, and some might see it as objectifying people, exploitive. The subjects of the film tend to be much younger men than me.

The film addresses AIDS in not a direct way, which might be problematic for some. For me the horror of AIDS, more than anything else almost, is that it can destroy or explode the notion of physical beauty in a way that's so awful. And that's part of the subtext. An important part.

I see the film as very sex-positive, gay-positive, and it sort of traffics in the notions of what's beautiful, what's our composite sexual fantasy, what are those elements. In that sense it fights it [AIDS], but it doesn't ignore it.

In all these areas, I'm not making an educational film or a propaganda film or a documentary. For me the best art is not made by consensus — or motivated by political correctness. It comes out of being true to one's vision, even if that vision makes the audience uncomfortable — or [laughs] makes me uncomfortable, which it definitely does sometimes. ▼